CELLULOID DIVERSIONS

The Best Little Anime Newsletter in the West

A Monthly Publication of the Cartoon/Fantasy Organization

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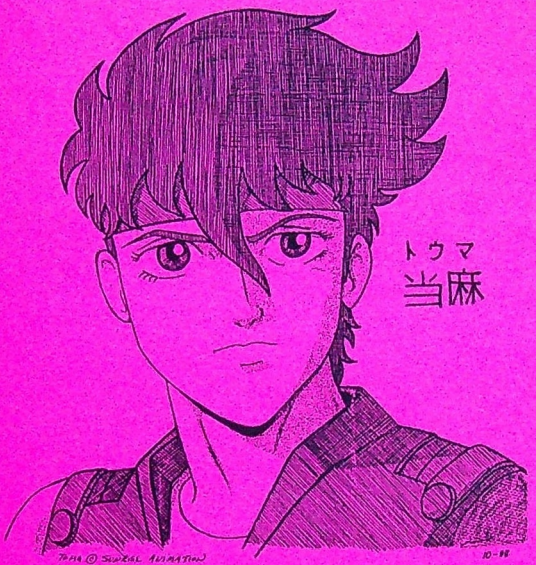

WHAT IS THE CARTOON/FANTASY ORGANIZATION?

The Cartoon/Fantasy Organization (C/FO) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/FO is a membership-oriented, membership ran organization with no ties to any studio or production company. The C/FO is dedicated to:

a) providing a forum for the discussion of animation, comics, and other visual forms of entertainment from all over the world through publications, special interest groups, and local sub-units;

b) fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local sub-units, and other activities; and

c) educating the general public through publications, presentations, and screenings.

The bylaws of the Cartoon/Fantasy Organization place the organization on record against video piracy and all members are required to sign a statement that they have read and understood the paragraph of the C/FO bylaws dealing with this as a condition of membership in the organization. Membership in the C/FO ranges from $2.00 to $18.00 per year, depending on membership class (1989 dues are listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized Self-Addressed, Stamped Envelope to the following address and request the "C/FO General Information Bulletin":

Cartoon/Fantasy Organization
ATTN: Club Information
P.O. Box 18261
San Antonio, TX 78218-0261

PUBLICATION INFORMATION

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SUBSCRIPTION INFORMATION

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** available to Associate and Mailing List members of the general C/FO only.

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Celluloid Diversions

April 1989

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(*) reprinted from the January/February 89 issue of SDF-Fort Worth's bi-monthly newsletter. This bit of nonsense is solid proof that no one should send $8.00 to the SDF-Fort Worth Animation Society c/o Mike Harris, 4928 El Campo #215, Fort Worth, TX 76107 for a subscription. The CPAS is often shocked silly by the trouble they will go to just to be silly!

APRIL NOTES

HI Everybody! I hope everyone enjoyed last month's super-sized issue because we are going to be paying for it this month and next. Last month's issue was 64 pages instead of the budgeted 60. No, the extra $24.00 to print 300 copies of the extra sheet of paper did not break the club budget, but the paper the issue was printed on last month was a bit heavier than normal and this extra page ended up costing the club and extra $90.00 in postage. Running over budget by $24.00 could have been absorbed without any problem, but running over budget by $114.00 cannot be absorbed, we have to reduce costs to make up for it. Therefore, this issue of CD (as well as the next issue) will only be 32 pages long. My apologies, but as the exact weight of the paper the print shop uses varies slightly from month to month, there is no way that we can prevent this from happening every once in a while. (Going by the average weight, we should have been able to mail up to a 68 page issue without going into the fourth ounce....)

No really long articles in this issue, instead we have a mix of shorter articles. Robin Lane writes on Lupin. Vanessa Howie gives background on Dragon Ball in "The Manga Scene". We also have an interview with a person who attended high school with C/FO member Robert Chantemsin and who is now lettering Akira for Marvel Comics. I provide an update on the video pirate problem and Mari Kanda presents her translation of a well-known anime song. Patricia Munson-Siter's Lensman fan fiction returns after a one-month absence and there are various other things of interest scattered about.

Next issue promises to be a good one. Former CD assistant editor Robert Gibson has promised an article on the new Harlock book that Eternity will be publishing later this year. Next issue should also feature an introduction to Borgman article by Patricia Munson-Siter. I have also received a couple of very good major articles by Dafydd Dyar (along with some welcome assistance in using my new computer effectively - thanks Dafydd) which will be appearing in future issues as space permits, but I still need your articles. If some more articles don't come in soon, I might be reduced to printing copies of the C/FO bylaws herein just to fill up space. (Yes, I have used this threat before. It worked real good last time, so I thought I'd use it again. I don't know why, but for some reason the thought of seeing 12-15 pages of bylaws herein seems to spur our writers on....)

I have also received several offers to type your articles into computer-readable form. You can send short articles (but not fan fiction or real long articles) to one of the following volunteers and they will type it up on their computer and send it to me on disk:

Matt Bowerman
2519 South 12 Street
Omaha, NE 68108

Dan Baker
1213 N. Payne
New Ulm, MN 56073

Chris Wallace
15820 SE 50th Str
Bellevue, WA 98006

Please type or print neatly and DOUBLE SPACE any material you send these fine folks for computerizing. Also, be aware of the following: If you are submitting material for a particular issue, they must have it in their hands at least one month before the first day of the month of the issue in question. For example, if you have written an article that absolutely must go in the June 1989 issue, it should be sent to one of our three volunteer typists so that they have it in their hands no later than May 1, 1989. This will ensure that they have at least 15 days to type it in before they have to send material off to me on the 15th of the month. Remember that our volunteers are doing this without pay and that you have no right to send them material a couple of days before their deadline and expect them to rearrange their plans to get it typed up in time!

Topic for C/FO Forum

We would really like to hear what C/FO members think of the C/FO's strong stand against those people who make a profit from dubbing anime tapes and those businesses and clubs who support them. The C/FO Board is firmly committed to this position (that fact that two studios have informed me that they appreciate our stand has a bit to do with that), but the C/FO has been under fire from most of the liberals since we adopted these rules last year. While we haven't had a single complaint from the membership (and, in fact, have heard nothing but support for the club's position from those few who have said anything about it), we would like to hear opinions from the membership on this topic.

Fan Art in this Issue:

Front Cover: Patricia Munson-Siter
Back Cover: Bosalya Goldenberg

Bosalya Goldenberg (p 7)
Karen Helmer (p 31)
Carol Hoeke (pp 4, 6, 9)
Dan Kellaway (pp 5, 13, 17)
Elizabeth Kopetz (p 10)
Patricia Munson-Siter (pp 11, 12, 22, 24, 30)
John Wilson (p 31)

EDITORIAL MUTTERINGS

Nothing major to talk about this issue, just a series of minor items of note, arranged in order of importance. . . .

Thanks Everybody! I'd like to thank the people who answered by plea for typing assistance on this newsletter in my editorial last issue. Six people responded (in alphabetical order), Dan Baker, Matt Bowerman, Ed Craddock, Carol Hoeke, Alara Rodgers, and Chris Wallace. The addresses of three of these kind folks are now listed on the previous page, Alara's address will be added next month after she moves back home for the summer. Carol and Ed are being held in reserve for fan-fic typing. Thanks to all who volunteered, with your help we can keep Celluloid Diversions "the best little anime newsletter in the West!"

More Affiliates? Several people have asked if the C/FO is opposed to having more Affiliates. The answer is a definite no, we are not opposed to having more C/FO Affiliates. We welcome any group — new or old — willing to follow the C/FO's simple rules for C/FO Affiliates in this organization. In fact, with the offices of Central and Western Representative finally filled, there are even people in place who can give you a little more support in your efforts to start an affiliate. Currently existing groups are welcome to affiliate with the C/FO as well, if they so desire.

Wars and rumors of Wars! Several non-C/FO groups around the country seem to take great joy in what they often call "C/FO-Bashing." C/FO Bashing seems to consist of one or more of the following activities: bitching about the C/FO's strict policy against dealing with video pirates (generally from groups with video pirate members), bitching about the C/FO's strict rules for local groups (which do not even affect these groups as they are not subordinate units of the C/FO), bitching about C/FO-San Antonio's Tape Dubbing Rules (which require too much work on the part of the person requesting free dubs, in the opinion of those doing the complaining), and bitching about yours truly (often called "Randall Bashing", "Buck Godot's" "The Randall Rap" printed in the January CD is supposedly an example of this).

The general C/FO's policy on "C/FO Bashing" has been to ignore it. The opinions of people and groups who are not members of the C/FO do not influence C/FO policy or decisions. The C/FO Board is charged with doing what is best of the dues-paying membership of this organization as a whole, not with making non-members happy with the way the C/FO does things.

As for the various attacks on myself. . . To be real honest, I've found all the anti-Randall statements, editorials, letters, and poems I've seen or heard of to be highly amusing. They do not make me angry, they do not give me an urge to "retaliate," or anything like that. Most of them do make me laugh, however. I have always told people to attack me to their heart's content as it doesn't bother me (and does not provoke a counterattack like attacking my friends without just cause does). To be honest, I have been in fandom for a long time and have a very thick skin when it comes to this nonsense. So keep the anti-Randall statements, editorials, letters, poems and such coming (how about postcards, filk songs, fan fiction, and the like if you are running out of ideas), I need the amusement. If you are running out of nasty things to say about me, give me a call — I have a long history of doing mean, rotten, and horrible things like having morals and standing behind them come what may, I'm sure that we can come up with something juicy for you to attack me with.

A few people have seen these things and come to the conclusion that there is a war going on between the C/FO and/or myself and these other groups. If so, the war is only being fought by the other side - neither the C/FO or myself is participating in these wars. The closest thing to a war is the C/FO's position on the U.S.A. Yatsura group. This group is composed of a number of people who simply loathe the new C/FO and they take our attempts to force the C/FO members who are members of this group to live up to the C/FO's membership statement (that prohibits dealing with known video pirates in any way, shape, or form that could be considered friendly) by either resigning from U.S.A. Yatsura or getting the for-profit dubbers expelled from the group as an attack on the group itself. The bad publicity the C/FO has been giving this group has not really been appreciated by its membership and many of its members seem to consider the C/FO to be at war with U.S.A. Yatsura. Actually, we are only acting against the for-profit dubber members of this group (and those C/FO members who are members of this group in violation of their signed membership statement) and the group itself is simply caught in the crossfire. This has been going on for months — if I (or the C/FO) had been "at war" with this group - the entire thing would have been over with within a month or two.

Why is all the C/FO bashing going on? There are probably three major reasons. First, the majority of leadership of the C/FO is over 25 and fairly conservative - this is very unusual in fandom (most of fandom is either young or liberal, or both), and many simply find this impossible to believe; let alone accept. Second, simple jealousy. Many of the groups involved in C/FO bashing are small and are jealous of our large monthly newsletter and much larger membership. Third, last year's C/FO reorganization, while it pleased most of the membership, strongly alienated a small group of vocal people who want the C/FO to return to its old do-nothing, chapter-centered ways. There is not much we can do about the C/FO bashing. The most effective thing that can be done is to ignore it (it isn't hurting anything but our feelings, after all) and those involved in this activity will eventually tire of it.

Randall S. Stukey, Editor
(Chief Protector Against Silliness)

ANIME NEWSWIRE

NEW ANIME
(Info provided by Pat Munson-Siter)

Taking the timeslot of Samuari Troopers is ? God Raigai, or ? Shin Raigai (I haven't located the first kanji yet). It's the "Devilman-lookalike"

Taking Saint Seiya's place when it ends the beginning of April is Makaze no Shojiro or "Evil Wind Shoiro". This has character designs by Kuramanda and is based on another one of his martial arts manga. The characters look a heck of a lot like the Seiya folks, but they use mundane martial arts weaponry instead of "cosmo." They are also sometimes referred to as "Psychic Warriors." (The last episode of Saint Seiya was 114 and aired on April 1st.)

The one with folks dressed in almost bird-like armor is Tenku Sen Ki Shura or "Air War Chronicle Shura." This comes on later in April and I'm looking forward to it.

SAMURAI TROOPERS OVAS
The first Samurai Trooper OVA is due for release on April 30th. The second is supposed to follow on June 1st.

FOURTH SEIYA MOVIE
The fourth Saint Seiya movie will be playing in the theaters in mid-April. The main villian is Lucifer.

IN THE APRIL ISSUE OF ANIMAGE
(off of USENET, by Hitoshi Dai)

Scanning through the April issue of Animage..

The cover has the Samurai Troopers..

An 8 page special article on Tezuka Osamu..

The top 10 anime characters are.. (1) Nausicaa, (2) Anice, (3) Sheeta, (4) Thouma [Samurai Troopers], (5) Aramis [Three Musketeers], (6) Hyoga, (7) Andromeda Shun, (8) Son Goku [Dragonball], (9) Lum, (10) Otomashi Kyoko.. Some others are.. (11) Ryo [City Hunter], (14) Ayukawa Madoka!, (18) Kaneda [Akira], (20) Shiryu! I can't believe Madoka and Shiryu fell out of the top 10! This month's picture of Madoka is probably the best ever..it is from the OVA Shirol Koibitotachi, where she is in the onsen bath..

An article called "Rest of Warriors".. it's about the END of two stories featuring young brave warriors, Yoriden Samurai Troopers and Saint Seiya. 9 pages on Troopers and 3 on Saint Seiya.. [I'll skip the Troopers] Saint Seiya is scheduled to end on 4/1 with their 114th episode! The main reason that Saint Seiya will end is that the TV anime has caught up to the comics. Currently in the comics, the Bronze Saints have defeated Poseidon and are fighting against Hades. The Saints were brought into existance to fight against Hades in the first place. Although the TV series will end, this may not be the end of Saint Seiyaanime. There may be something later on.

An article about the new 3% sales tax that will start on April 1st. [I don't know why they put this in Animage!]

Articles on "Five Star Stories" and "Venus Wars", both movies started playing 3/11..

Article on the new Lupin III TV special which will be aired on 4/1.

Articles on TV anime..

"Ranma 1/2" will start on 4/15, Fuji TV, 7:30pm. This is the TV anime that everybody had been waiting for ever since Maison Ikkoku ended. [since I haven't read the comics yet, I can't tell you exactly what it's about, but the main character is called Ranma, who is a boy that turns into a girl when you pour cold water on him. She changes back into a boy when you pour hot water on her. I'm sure other readers on the net can give more details. Maybe I'll start reading the comics..]

"Dragonball" Goku defeats Majunia. [I saw this episode on

TV last week. It was pretty good. I still like the Saint Seiya fight scenes the best.]

"Mister Ajikko" [I'll skip this one]

Animage Radar:

Movies: "Doraemon" movie and "Doramichan" movie..

TV: "Tonarino Tottoro" will be show on TV 4/28, Nihon TV..

13 new series will start, all of them look bad except for Ranma 1/2. Mostly kids stuff on TV now..

OVA: "Kidousenshi Gundam 0080 War in the Pocket", Vampire Miyu 4,Mellowlink 5, "The Borgman Last Battle", Angel Cop, Rhea Gall Force, and many more..

Looking through all the ads, I found..

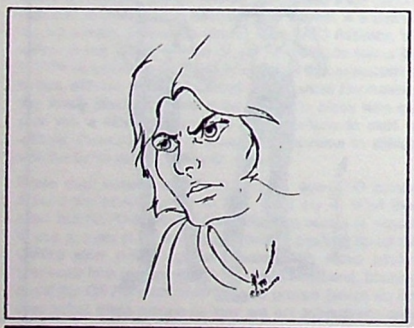
"Kimagure Orange Road Loving Heart" a collection of songs from the series will go on sale 4/8. CD: LD32-5099

"Saint Seiya Music Collection VIII" the soundtrack to the new movie will go on sale 4/8. CD:CC-3295

Overall, this was a pretty disappointing issue of Animage.

CAPTAIN HARLOCK TO BE AMERICAN COMIC BOOK
(Info submitted by Robert Gibson)

Eternity comics, publisher of Ben Dunn's Ninja High School comic book, is planning to publish a Captain Harlock comic book sometime later this year. The series will feature all-new stories and will make its debut as a back-up feature (3 pages per issue) in 3 issues of Eternity's Robotech II: The Sentinels comic during the summer. The series will feature art by Ben Dunn and stories by former C/FO-San Antonio Newsletter (now Celluloid Diversions) assistant editor (and Captain Harlock fan) Robert W. Gibson (the Chief Upholder of Silliness or CUOS). And, no, despite the rather inane senses of humor of both Ben and Robert, the series will not be silly. [Another victory for the CPAS, having converted the CUOS to the cause of seriousness, I can now turn my attention to the Chief Protectors of Humor in C/FO-San Antonio's sister organization SDF-Fort Worth—RSS] Neither of them want their houses firebombed by angry Harlock fans. More details to be announced soon.



WHAT'S LUPIN

by Robin Lane

Hey, he's a cat burglar!

So you've got the subtitled Castle Cogliostro and you are sitting there in awe. It happens to everyone. Maybe you want to get some of the Lupin episodes (there are over 217) or the other three films. If you have really got it bad, you'll go looking for the manga (lots of luck).

You are probably wondering what to collect. Now I'd never tell anyone what to get, but I do know a bit about Lupin. I'll try to make things easier for you.

First off, get copies of two issues of the C/FO Bulletin, Volume II Numbers 5 and 7. These two issues have episode names, numbers and short descriptions for most of the second series. They are available from the C/FO Archivist (early 1989 address: C/FO Archives, c/o Shon Howell, 2618 Nacogdoches #B226, San Antonio, TX 78217). Copies cost me $1.60 and $2.00 respectively (plus postage), but this is subject to change as copying costs change, so send a SASE to the Archivist and request current information before you send money!

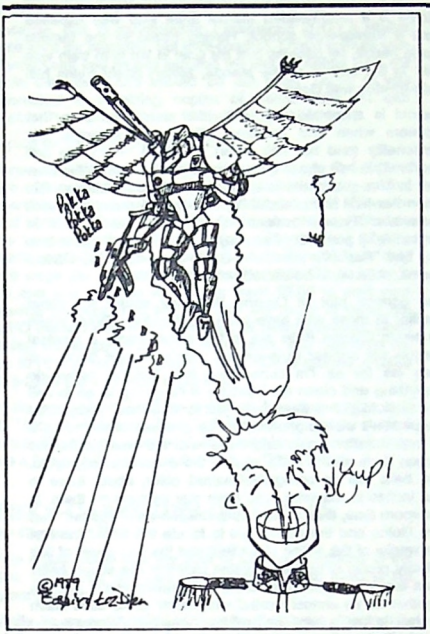
Next, check the C/FO membership directory, and write to other Lupin fans. Fellow fans can help provide all sorts of information!

Since all of this will take a while, here is a quick run down on the series. First of all, here is the quickest way to tell one season/series from another: the color of Lupin's jacket! It is green in the first season, red in the second and a salmon-pink in the third.

The first season is 27 episodes long and ran in 1971 and 1972. This season was inspired by early James Bond films crossed with The Pink Panther. The animation is a little crude, but then it is from a series 18 years old! The stories are action-packed and clever. The first season has a little more violence than the other two. My only problem with this series is the music. It's hard to describe, but silly is the first thing that pops into my mind.

The second series ran from 1977 to 1980, with 155 episodes. Many Lupin fans consider this series to be the best of the three. Myself? I think it is the finest show I have ever seen - live action included. The best two examples of episodes from this season are "Albatross: The Wings of Death" and "Farewell Lovely Lupin." Both of these episodes were done by Hayao Mayazaki, the man responsible for Castle of Cogliostro and Nausicaa. The animation in this series varies wildly, but is usually very good to stunning. The episodes have a great deal of variety: crime, romance, and comedy being the only staples. Lupin and his friends go up against every sort of antagonist: robots, witches, ninja, gangsters, amazons, orges, cowboys, the Foreign Legion, clones, and governments. If you can name it, they probably beat it. This series also has occasional two-part episodes, a rarity of Lupin III.

The third season started in 1984 (and I know it ended, but I



don't know exactly when) and there are at least 40 episodes. The animation is very good, but the style sometimes gets in the way. Some of this season was done in a way that is very scratchy, like the original art in the manga. This takes some getting used to. The episodes in the third series lean more toward humor than the other seasons.

Any of the four Lupin III films are a good watch. If you like "realistic" stories then Castle of Cogliostro or The Marriage of Goemon are good choices. If you prefer the far-fetched sort of Lupin adventure, try Mystery of Mamo or Gold of Babylon, they are a lot of fun. (You can find Mystery of Mamo in an excellent English version.)

Just a quick word on the Lupin manga; created by Monkey Punch, it has a style that reminds me of Sergio Argones. You will have get used to it. Then there is the sex and violence. The manga Lupin seems to be a bigger and luckier lech and the violence is a little rougher than I'd come to expect from the TV series.

Now you know as much basic information about the Lupin series as I do. I hope that you will try more of the series. The more people interested, the better off all Lupin fans are.

THE MANGA SCENE

by Vanessa Howie

In the February issue, I wrote a little about manga and anime that had been developed into Nintendo games. Dragon Ball seemed to be the most popular of the games in Japan (as well as over here?). This issue, I'm going to talk in depth about the creations of Akira Toriyama and Bird Studios.

Dragon Ball is not the first manga done by Bird Studios. The ever popular Dr. Slump was his previous creation. Dr. Slump was about the adventures of a android/robot girl who was fascinated with humanity - in fact, she had this fascination with feces and would play with them because (if my memory serves me correctly) it was a human thing that she could not do herself. Dr. Slump (in case you could not tell) was a science fiction comedy that did extremely well in Japan. It ran in Shonen Jump and was on TV for ages. Once Argale was in a test of endurance with Superman. Of course, when she pick up feces it grossed Superman out to the point where he left. Dr. Slump is definitely an acquired taste. Dragon Ball replaced Dr. Slump and is still going strong today.

Dragon Quest (discussed in the February issue) is a Nintendo game spin off of Dragon Ball. It was also mentioned in the January 15, 1989 3.4 issue of Shonen Jump along with an '89 Jump calendar featuring Dragon Ball's main character, Goku, on the cover. (This issue also ran the entire installment of Dragon Ball in color, a nice change from the duo tone they normally use.)

The lead character is Goku Son (means "very disadvantageous" in Japanese). At the beginning of the series, he had a tail like a tiger or a monkey, but in the latest installments of the manga it looks like he has grown up and lost the tail for good. When the series opened, Goku was a lot like Crocodile Dundee in that he was raised away from humans and was not really prepared to be around people. For example, he thought Bulma's car was some form of witchcraft and that she was some type of demon for riding in it; he was also unfamiliar with members of the opposite sex. However, living in the wilds had its advantages, Goku is an excellent fighter. After he was brought to live with other people, Muten Roshi trained him in martial arts and he carries a bo staff with magical powers. (It can stretch to any length.) His trainer, Muten Roshi, also gave him a cloud to ride around on named Kintoun.

Unlike the others in the series, Goku doesn't seem to be interested in having a wish of his own granted. He merely seems to be going along for the ride — and enjoying the adventure and human company that this new life has given him. Goku was given a Dragon Ball as a memento from his late grandfather. He carries it around with him everywhere. On the first quest, it seemed to me that Goku was starting to like Bulma, but not enough to let her carry his grandfather's Dragon Ball around. Later, who Goku loses this Dragon Ball, he gets hell bent to win it back.

Bulma is the daughter of the scientist/inventor who is the

head of the Capsule Company. Like her father, she is also a scientist/inventor/general smart person. Goku is somewhat in awe of the creations she and her father produce (as he is not accustomed to technology). He thinks that Bulma is some sort of witch and that all her creations are witchcraft. Bulma is the person who starts the first quest in Dragon Ball. Early in the series, she falls in love (there are hints, however, that this borders on lust) with Yamucha. Bulma becomes very jealous when other girls talk to Yamucha. For someone who is very levelheaded in her dealings with others, Bulma can be very bull headed when dealing with her relationship with Yamucha.

Bulma's father is the founder and owner of the Capsule Company. His company produces small capsules (hence the name) that are about 3 to 4 inches long. They are storage facilities. You could, say, store a car inside of one and when you needed the car again, all you'd have to do is press the button at the other end of the cylinder and the car will explode out of the capsule. (Pretty nifty, huh?) These capsules allow the characters to carry literally tons of needed equipment with ease. The most common things in the manga and the TV series stuffed into these capsules are: cars, Goku's favorite motorcycle, Muten Roshi's planes and boats, tents and indoor places to rest, and large or heavy weapons.

Muten Roshi is one of the best martial artists, even though he is elderly and quite thin. He lives in a capsule house that is named "Kame House" ("kame means "turtle"). He is also known as "Kame Sin Nin" (or the "Turtle Hermit"). Muten usually puts Kame House on a small, secluded island. He has an intellectual turtle for company. Even though he is wise and a topnotch fighter, he has a very condescending attitude towards others (especially young women), which, at times, offends Bulma no end.

Uron Bunta (means "Uron the Pig") has the ability to change his shape, due to his magical powers on this particular planet. In the first quest for the Dragon Balls, Goku and Bulma discover Uron terrorizing a small town. They stop him from upsetting the town's inhabitants and, after hearing of the one wish granted to the person who gathers the Dragon Balls, he decides to accompany them on their quest. Uron pretends like he has a wish at times, but unknown to the others, his wish has already been granted - having friends.

Yamucha is another martial artist and Bulma's love interest in the series. He realizes that he is not as good as Goku, but he can help out in a jam just the same. He started out as an enemy of Goku and Bulma, but after a while he decided to join them, much like most of the rest of the characters did. Yamucha is often very laid back, especially compared to Bulma's jealousy.

Puaru started out as a sort of pet (maybe servant/friend would be a better description) to Yamucha, but now he is just one of the gang. He might be a a similar species to that of Uron because he also has the ability to change his shape.

Kuririn is a bald-headed martial artist who was expelled from a Karate-type school. Having heard of the famous Turtle hermit, he decides that his goal in life is to train with him. In the course of the manga, Muten Roshi trains him side-by-side with Goku.

Ranchi is a female with a severe mental problem that appears when she sneezes. When she sneezes, her personality (and her hair color) changes! When she has short purple hair she is quite normal and genteel. When her hair is blue-green she is quite shy and good natured. But when her hair is blonde/white, she is in the mood to kick some ass. "Ranchi" means "lunch" or "to have lunch" in Japanese. (I guess the best way to take that in English is to say that "Ranchi's lunchin'" — I know, bad pun.) Ranchi seems, at times, to be secretly attracted to Goku.

The general plot of Dragon Ball may sound somewhat familiar to those who have seen the Fandora OVAs. When all seven Dragon Balls are in the same place, a magical dragon will appear to grant the person who is there one wish (as far as I'm concerned, that Dragon better do everything and clean my windows if I'm going to go to hell and back to gather those balls just for one lousy wish)! After the person's wish is granted, the Dragon will strew the balls all over creation again and leave until the next industrious person finds all the balls again - it's a neverending cycle. The balls are an orange/yellow/red color, about three to four inches in diameter, and have star designs on them. In her spare time, Bulma created a Dragon Ball "spotter" that she, Goku, and the others use to locate the balls. The first few weeks of the anime show featured the first quest of this unlikely group to find and gather together the seven balls. Then the show shifted to Goku and Muten Roshi training together for an annual martial arts match. Goku uses much of what he learns here the next time they go after the seven Dragon Balls.

In their first quest, Goku and the gang ran into opposition from a short, blue-green man named Pilafp. He had two flunkies working for him: a raccoon of some sort and a woman. Their second quest introduced the more organized Red Ribbon Army (who everyone on the planet is terrified of). The main goal of the Red Ribbon Army is to get the Dragon Balls to gain control of the planet. The higher ups in the army are code named after colors and the use of their real names is not allowed.

This just about wraps up my knowledge of Dragon Ball. All this information was obtained from Shonen Jump and T. Ryusuke (with various bits and pieces from the May 1988 JASFA newsletter.

Other Manga Mini Comics Around

In my last column, I mentioned Randy Craft's mini-comic that featured anime and manga characters. Robin Lane has informed me that another such comic exists: Shojo Kawaii (Lovely Girls). Bruce Lewis is the artist and two issues have been released. Robin has informed me that the "art is very good and is definitely manga". For those of you who might be interested, I will run Bruce's address next column

because, due to my stupidity, I misplaced it! On a similar note (not my stupidity, but mini-comics), I have spoken with Randy Craft and he has assured me that an Anime Gals #2 is in the works and should be out soon. Those of you interested in obtaining copies of Anime Gals #1 can contact Randy at P.O. Box 1931, Ruidoso, NM 88345.

A plug for the Silent Running Apa

Those of you interested in City Hunter, Orange Road, Cats Eye, Ranma 1/2, Urusei Yatsura, Maison Ikkoku and/or character designers such as Akemi Takada, Hal Mikimoto, and Hiroyuki. There is still time for you to get your trib into the second issue of Silent Running. Translations of City Hunter and Cats Eye are running. Minimum activity is only one page per issue and there are no rules. Copy count is 15 and you need to send in at least $3.00 to start your mailing account. You too can join the ranks of other hip C/FO members who are members of Silent Running. Don't delay, trib today!! For more information, you can write me (at 2716 30th Str S.E., Washington, D.C.) or call me at (202) 575-2295 (no later than 11pm ET).

In my next column I will be reviewing American manga, call it, "Manga American Style". If their is a manga subject you'd like to see discussed in "The Manga Scene," drop me a line and I'll do my best to oblige, Dewa Mata!

SEXY CARTOONS OF THE 40s

by Raymond Elliott

This article deals with the best of the sexy cartoons of the 40s. Of course, the name that first comes to mind is the great Tex Avery.

While he was with MGM in the 40s, Tex Avery directed six of the funniest sexy cartoons you'll ever see. I've labeled them the "wolfie" cartoons because of the central wolf character in each. The wolf serves as an allegory for the sexually overactive male. The six wolfie cartoons are:

Red Hot Riding Hood
The Shooting of Dan McGoo
Swing Shift Cinderella
Wild and Woolfy
Uncle Tom's Cabana
Little Rural Riding Hood

Tex used the fairy tale or folk lore as a jumping off point for the cartoons because the story and characters are familiar to everyone. The real humor comes from Avery's funny, twisted versions of these themes. The basic joke in each is the wolf and the exaggerated movements he goes through when seeing the feature's "Preston Blair Lady." It is a credit to Blair's skill that none of these dancing damsels were rotoscoped. Jessica Rabbit of "Who Framed Roger Rabbit" is a tribute to this type of character.

The first of the cartoons was "Red Hot Riding Hood" (1943) in which the wolf becomes a Hollywood wolf, Red Riding Hood becomes a nightclub singer, and Grandma's house becomes a penthouse. Red's nightclub act and wolfie's reaction to it are a joy to behold. The second was "The Shooting of Dan McGoo" (1945) in which the wolf, the Blair woman, and Droopy becomes characters in a satire of the Robert Service poem. Again, the woman's dancing and the wolf's reactions make the show. Next came "Swing Shift Cinderella" (1945) with the wolf again as a Hollywood playboy and the Blair woman as a nightclub singer. Then came "Wild and Woolfy" (1945) in which the wolf, the Blair lady, and Droopy indulge in more wild west fun. The fifth was "Uncle Tom's Cabana" (1947) in which the wolf becomes Simon Legree, Little Eva becomes the nightclub singer, and Uncle Tom the storyteller. To me this was the best of the Avery sexual cartoons. I love it not only for the fantastic, exaggerated reactions of the wolf, but also for the slow build up at the beginning and frantic comedy fight between Simon Legree and Uncle Tom. Finally came "Little Rural Riding Hood" (1949) in which a rural wolf visits his cosmopolitan cousin in the big city. Sort of a sly retelling of "The City Mouse and the Country Mouse."

Two other Avery cartoons from this period are of interest even though they are not part of the above series. The first is "Cross Country Detours" in which an anthropomorphic lizard gal "sheads her skin". The second is "Little Tinker" which features some anthropomorphic bunny girls swooning to the main character's crooning Frank Sinatra impersonation.

That's it for a quick overview of Avery's sexy cartoons. I should tell you not to expect anything too explicit in these cartoons. Everything ole'Tex did in his cartoons were sight gags and exaggerated reactions to situations. But if you understand the imagery behind the gags you'll see what great sexy cartoons these are. Besides, any cartoon with a Preston Blair woman is always worth watching. In fact, I might nominate Blair's "Red Hot Riding Hood" as one of the sexist women in cartoons. You'll probably have to find these cartoons on video as they're too hot for the PTA to handle on Saturday mornings. Happy viewing from an old-timer.

[Much of the information in this article came from a book published by Popular Library entitled Tex Avery: King of Cartoons by Joe Adamson. Ray suggests that those interested in learning more about Tex Avery might want to look it up---RSS]

MACROSS SONG TRANSLATION

translated by Mari Kanda

OBOETE IMASUKA?

Ima, anata no koe ga kikoeru
"koko ni oide" to
sabishisa ni makesoona watashi ni

Ima, anata no sugata ga mieru
aruite kuru
me o tojite matte iru watashi ni

kinoo made namida de kumotteta
kokoro wa ima...

*Chorus:
oboete imasuka me to me ga atta toki o
oboete imasuka te to te ga fure atta toki
sore wa hajimete no ai no tabidachi deshita
ai rabu yuu soo

Ima, anata no shisen kanjiru
hanarete temo
karada juu ga atatakaku naru no

Ima, anata no ai shinjimasu
doozo watashi o
tooku kara mimamotte kudasai

kinoo made namida de kumotteta
sekai wa ima. . . .

*repeat

moo hitoriboochi ja nai
anata ga iru kara

*repeat

moo hitoriboochi ja nai
anata ga iru kara. . . F.O.

DO YOU REMEMBER?

Now, I can hear your voice
calling "Come here to me"
overcome by lonliness, I hear

Now, I see your figure
come walking
I close my eyses and wait [for you]

Until yesterday clouded with tears
my soul is now...

*Chorus:
Do you remember, the moment our eyes first met?
Do you remember, the moment our hands first touched?
That was the beginning of our love
I love you so

Now, I can feel your eyes upon me
Even through we're apart
My whole body feels warm

Now, I believe in your love
Please
Watch over me from afar

Until yesterday, clouded with tears
My world was. . .

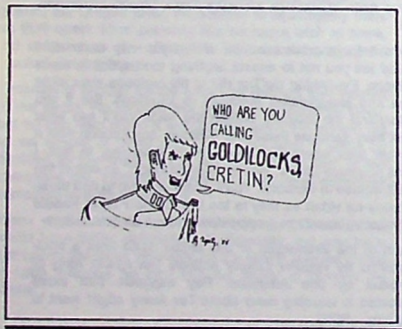
*repeat

I'm no longer lonely
Because you're with me

* repeat

I'm no longer lonely
Because you're with me. . . F.O.

Lyrics came directly from the Macross: Do You remember Love? soundtrack released by Victor, All rights reserved.



PROJECT A-KO PART 3: CINDERELLA RHAPSODY

by Robert Chantemsin

The latest installment of this zany series has some great touches, but for the most part lack the great gags that made the first video such a fantastic parody of anime.

Project A-Ko 3 opens with a dream sequence (dreamt by C-Ko) of A-Ko, B-Ko, and C-Ko playing pool. The art is reminiscent of the style used for Megazone 23 Part 2.

After the title is shown, we get on to the real story. The whole gang is in class at the Graviton Institute. When Sensei Ayumi looks up, she is startled by the fact that every student is ready to lynch her! Suddenly, A-Ko destroys her chair and openly challenges B-Ko, who readily accepts. Fortunately for all, the bell rings and class is dismissed.

A-Ko meets C-Ko outside and both start walking around the city. A-Ko visits a boutique and sees a dress that she really likes. C-Ko is hurt that A-Ko is paying much more attention to the dress than to her and runs outside into the street in a crying fit. She runs so fast that a motorcyclist speeding down the street doesn't see her in time to stop. Luckily for C-Ko, A-Ko appears just in time to save her (and thrash the bike).

Later on, A-Ko gets a job at McDonald's (to pay for that dress) when that same mysterious motorcyclist comes in to eat. A-Ko is instantly in love with him. However, B-Ko is also present and decided to fight for his attention as well. Then the motorcyclist leaves, but not before handing out invitations to some kind of party to everyone.

A-Ko finally saves up enough money for that dress but finds that she's too late! Someone has has bought it already. She is distraught until C-Ko offers to make one for her. As A-Ko prepares for the party, B-Ko has her minions spy on her.

A-Ko and C-Ko go to the party together (incidentally, it's being held on Captain Napolipolita's ship). A-Ko is shocked to find that her dress is being worn by none other than Mari a.k.a. Kenshiro after a sex change! B-Ko arrives in a typically showy fashion. All seems well until, our mysterious cyclist appears and A-Ko and B-Ko begin fighting over him. They both quickly lose what little restraint they had and begin to fight. Graviton City is placed on full alert as news of another A-Ko-B-Ko clash is broadcast everywhere. This is the best part of the video because it pokes fun at every show from Saint Seiya, Dancougar, Transformers, to even Cream Lemon! There are also countless other shows, but I don't know all the titles!

Finally the smoke clears and we find our cyclist with...C-Ko! A-Ko and B-Ko are crushed. But not as crushed as the cyclist when C-Ko rejects him!

The next day all returns to "normal" at Graviton City. A-Ko and C-Ko becomes the best of friends again and all is well...for now.

JAPANESE ANIME IN ENGLISH

by Pat Munson-Siter

GEMINI PROPHECIES (85 min)

(Original title: THE ANDROMEDA STORIES)

This feature was translated and dubbed by Touchstone (a division of Disney) from what I hear, and the tape itself is distributed by Sony Home Video.

On the world of Geminix in the Andromeda Galaxy, King Arador is getting married to Queen Eldolin of Greyheim, unifying the two largest kingdoms on the planet. In the capitol city Ingroth, a cloaked figure wanders through the rejoicing crowds, worried about the implications of the Prophecy the royals are in the process of confirming. The woman warrior humiliates the drunken soldier Valga before departing. All seems to be going well, and soon Eldolin is pregnant. Their children will eventually rule the world, Arador tells her with pride. Then a meteor shatters their peace. The woman warrior senses its evil, and realizes that the evil, mindless minions of the Mother Machine (talk about alliterative descriptions!) have discovered Geminix. She tries to destroy the meteor - actually a space ship - before the machines can start their invasion, but fails. The machines invade Ingroth and begin to take over the inhabitants, including King Arador. Eldolin and her handmaiden are saved by unseen powerwaves from her unborn child, which destroys the spider-like mind controllers before they can possess the two women. As Arador calls a conference of the leaders of his world, each is also possessed by the Machine, their souls, their minds killed - machines now running their bodies. The woman warrior is rescued and repaired by an old man named Wasifa, who is considered a great wizard. It seems that she is Abassina, the Protectress - and the sole survivor of Rhodarian, which was destroyed by the Mother Machine. She is a cyborg, a human being who has been turned into a machine in order to fight the Mother Machine. She does not know Wasifa and refuses to work with him, but is finally persuaded to help look after the "child of the prophecy" - the child about to be born to Eldolin. No-one foresees that the child will be twins - a boy and a girl. Eldolin's handmaiden gives the Queen her son, and takes the daughter away. Abassina saves the life of the young son, Kalif, and Elidor, and sends them off into the wasteland where Kalif grows up strong and straight. Eventually Wasifa finds them and recruits Kalif to lead his cause - to drive off the Mother Machine. Kalif is understandably reluctant to believe that Wasifa's ragtag army can do much about the Mother Machine's hordes. Eventually he breaks with Wasifa because he has realized that the old man doesn't want him as a true leader - what the old wizard wants is a figurehead leader who will let Wasifa make all the real decisions! Then Wasifa discovers that Kalif has a twin, and they go looking for the girl. It seems Abassina has been looking after the girl, Maya, for all these years. Kalif and Maya meet, and discover their power - the power to harness the energy of the sun. But the power does not work when each is alone - it takes both of them to use it at its fullest extent. Even the power of the sun is not enough to

destroy the Mother Machine, and Wasifa - who is himself revealed to be a cyborg - goes to destroy the Mother Machine, and in doing so destroys Geminix as well. Kalif and Maya have escaped in a space ship, and are put into deep sleep/stasis for a long journey. They end up on an uninhabited Earth, and become "Adam and Eve" in a most unconventional fashion!

ANDROMEDA STORIES is one of my all-time favorite Japanime features anyway, and this translation is a real pleasure to watch. Some of the names make me wince, but other than that this is one of the best jobs of making an English-language version of a Japanese feature that I've seen. It is completely true to the original, with only a few minor scenes cut. (The one I noticed most involves the death of Arador when he's "possessed" by the Mother Machine - in the original, you get to see his soul leave his body, regress back into an infant, and return to the arms of the "Mother of the Universe." I suppose they cut this to avoid repercussions from those who would object to the (non-Western) religious nature of that scene.)

The voice acting is quite good in this, and the print quality is excellent! This videotape is well worth the price. Highly recommended!

WARRIORS OF THE WIND (95 min)

(Original title: NAUSICAA OF THE VALLEY OF THE WINDS)

I won't go into the details of the plot of this one. I'm sure most of you are familiar with the story, if only because the manga that it is based on is currently being released in English!

Needless to say, when you cut a feature that was originally a little over 2 hours long into 95 minutes, you're going to lose a lot of the original story. Supposedly it was cut because it was originally slated to be released in theaters in this country. As it was, I understand it only had about a week in the theaters. Since then it's been on HBO (where a lot of folks saw it and came into Japanime because they were impressed by the quality of the artwork and animation) and released on videotape. Unfortunately, when they cut over 20 minutes of it the stuff that went on the cutting room floor in general was information bits - the scenes that told you more about what was really going on. Things like what the Toxic Jungle was doing, why the insects acted the way they did, and why "Zandra" is so important - and why the Om (Excuse me, Gorgons) are willing to communicate with her. Worse, audiences at conventions catch on to these plot holes and always have questions.

Still, that isn't all bad. When the audience is interested enough to ask questions afterwards, it means they've liked the film enough to want to know more about it. When you start telling them what happened in the original that was cut out, many of them want to see the original, even if it IS in a language they can't understand! And the plot of WARRIORS OF THE WIND is close enough to the original that they'll be able to follow the plot of NAUSICAA a lot better than if they hit it "cold."

Also, all is not bad about WARRIORS. The voice acting is decent, and the print quality is excellent. Further, even the butchered plotline can't conceal the gorgeous artwork and fantastic animation of the original. People who see it for the first time tend to gape at how well it's animated. Just watch the movement of every segment of the Gorgon/Om in the initial chase sequence some time. . . .

While WARRIORS OF THE WIND is a badly flawed production, it is still quite useful for bringing new fans into this fandom, especially those who originally refuse to watch anything that's in a language they don't understand. It does go over quite well at conventions, especially with the manga now being available in English. Give it a try, anyway!

DEFENDERS OF THE VORTEX (90 min)

(Original title: THE 009 MOVIE)

This is a Peregrine release done for "Celebrity's for Kids" line of video releases. It starts out with Drs. Cosmo and Gilmore being warned by the "infant" cyborg 001 that an enemy is approaching from space. Gilmore and Cosmo eventually agree that they will have to call back Gilmore's other 8 cyborgs - the Galaxy Legion - back from retirement to meet the menace. A spaceship lands on Earth right next

to the "Cosmo Institute of Science" and the cyborgs, by now at the Institute, prepare for battle. But the psychic 001 tells them that this is no enemy. It is Saba, an alien boy. He tells them that he escaped his home planet with his mother and several warriors, but that he is the only survivor. The others were killed in a battle with Zowa, the leader of their enemies, who also kidnapped his father. Saba's father had discovered the existence of a "super energy" in space that they call the Vortex. Zowa wants to use this energy to further his own aim to rule the universe. Zowa is also the name of the enemy 001 has told them they will be facing, so they decide they must try to fight him. Saba asks them to rescue his father. Then the holographic projection of Garo, one of Zowa's commanders, appears before them and warns them not to oppose Zowa's plans. Then he kidnaps 001 and Dr. Gilmore, the creator of the cyborgs. Of course this only persuades the Galaxy Legionthat they must fight Zowa. Saba offers them the use of his spacecraft - and his own service as pilot. They accept, and go to find Zowa's space station base where they believe he's taken 001 and Dr. Gilmore. They are attacked several times along the way, have to save at least one "space princess" (who of course falls in love immediately with 009, the main character), and eventually find Zowa's space station, "Planet Gannett." Entering the station, they rescue their friends and discover that Saba's father is already dead. 004 (Heinrich) gives up his life to destroy the space station, but Zowa already had gotten the information on the Vortex from Saba's father and is enroute there. 009 (Joe) goes after him, leaving his girlfriend 003 (Frances) in charge of the ship. The remaining cyborgs watch the eerie lights of the Vortex with trepidation. Then 009's form, glowing brightly, reappears on the bridge and tells them Zowa has been destroyed. Further, the Vortex is a living, intelligent being and cannot be "used" by outsiders. The light disappears, and 009 collapses. 001 realizes that they are now back in orbit around Earth. 009 absorbed enough power from the Vortex to transport them back home. They are mourning 004 when Heinrich walks up to them. It seems that 009 also brought him back to life while he was in the vortex, and now he's no longer a cyborg. He asks Gilmore to return him to his former state - much as he hated being a cyborg, he now realizes that he would not have been able to do the things he had to do (such as destroy Zowa's space station) if he had not been a cyborg. As the feature ends, 003 (Frances) and 009 (Joe) declare their love for each other. . . .

I haven't seen the original of this, so can't comment on how much it differed from the Japanese version. My main complaint with this feature is that the ending was too quick, with too much "deus ex machina" involved in solving their problems. The plot is somewhat jerky in places - the pacing is rough, not smooth. Also, there isn't enough done to establish who's who among the cyborgs - I got confused as to who was who, who was which number, and so on. With a cast that large they NEEDED some sort of "Introduction

AMERICAN THEATRICAL PREMIERE OF LAPUTA

[Just as this newsletter master was being printed, I received the following letter from a fellow member of the Endless Warriors apa. I seldom "stop the presses" for anything (even some important breaking video pirate news is being delayed until next issue), but I thought that this deserved special attention---RSS]

Dear Randall,

I'm writing to all the other members of Endless Warriors to inform them of an important event. On March 31, an English-dubbed version of Hayao Miyazaki's Laputa began a one-week engagement at an art-film house in Philadelphia. Those of us who attended the opening night show (which was a sell-out) agreed that this is the best English version of a Japanese animated movie we've seen to date. The distributor, Streamline Pictures, is committed to importing and translating anime movies. But first, they have to make a profit from Laputa.

If you have a movie theater in your area that specializes in unusual or experimental movies, you may be able to see Laputa for yourself. Mobilize the fandom in your area and write to the distributor. Let them know that there's a market for carefully translated anime in places other than Philadelphia. I know a lot of fans are immediately skeptical when they hear a favorite movie of theirs has been dubbed in English (and with good reason, too!) but I really think that this is the one we've been waiting for.

Write to:
Streamline Pictures
Attn: Jerry Beck
7400 Hollywood Blvd, Suite 514
Los Angeles, CA 90044

Sincerely,
John Calmes, Jr.
5959 Reach Street
Philadelphia, PA 19120

[John enclosed a review that appeared in an area paper (I guess), it was quite favorable. The worst thing the reviewer said was "...with a running time that goes beyond two hours, Laputa does begin to wear."

If this is the same dubbed version of Laputa that I saw at NASFIC in 1987, it is indeed what we anime fans have been waiting for!---RSS]

The LaserDisc Special Interest Group (LDSIG)

c/o Jon Hughes, 2160 Arcade St., St. Paul, MN 55109 USA (612) 771-9851

The LDSIG is a ***proposed*** C/FO based Special Interest Group for LD owners and video enthusiasts, with no membership dues (as yet)-a membership list will be sent to all members. "Plan A", previously the proposed working basis for the LDSIG has been discarded in favor of the new guidelines explained below:

1 LDSIG members (and those obtaining copies from members of the LDSIG) must sign the dubbing pledge on the LDSIG membership form- see the membership form below.

2 LDSIG members (whether Full or Regular) must be willing to dub non-profit copies of their LDs and videos for each other, as well as for those who have signed the pledge, as time and video format allow, whether through trades or by request. Members must conduct trades and requests politely and must avoid doing otherwise- both traders and those requesting copies should be treated with equal respect.

3 Membership classes are as follows:

A) Regular members must own a VHS or Beta machine *In Good Working Order*.

B) Full members must own both an LD player and a VHS or Beta machine *IGWO*.

(Please send any/all completed forms to the address above)

LDSIG Membership Form / Dubbing Pledge (feel free to make copies)

I, the undersigned, have read the new working basis for the LDSIG, and understand that no profit can be made from copies of LDs and videos which I own or obtain while I am a member of this SIG, nor can a profit be made on the dubs I make of said videos for an indefinate period of time. In short, material owned by the LDSIG (or any of its members) shall never be used to make a profit!

I pledge never to make a profit for dubbing copies of LDs and videos which I own, and pledge not to engage in unliscensed for-profit dubbing. I further pledge not to deal with anyone I suspect of making a profit for the dubs which they make, unless they can: A) provide proof showing that they do not dub for profit -OR- B) provide a copy of a proper, authorized liscense allowing them to sell dubs for profit.

Full Name, Address, and Phone number_____

_____

Anime & Other Interests_____

Signature and Date_____

scene" where a narrator or perhaps one of the doctors involved in creating the cyborgs would have told the audience about each member of the Galaxy Legion and what their background was.

The voice acting is average - not bad, but not great, either. The artwork and animation is all right - I'll admit not being fond of the "Cyborg 009" art style, but that's just personal taste. The print quality is good, the colors are crisp and clear. The "science" is a bit fictional in places, but what else do you expect? All in all, this would be a fairly good addition to your "Japanese animation in English" library, especially if you're already a CYBORG 009 fan. . . .

WORLD OF THE TALISMAN (80 min)

(Original title: BIRTH)

This feature has been dubbed and released by Harmony Gold ("Harmony Mold") of ROBOTECH. It is not available on videotape. Instead it is available in syndication - my copy is from a friend in Dallas who taped it off a TV station!

The feature starts out focusing on a bounty hunter ship manned by Mo and "Commander" Keen. They are chasing a fantastic energy sword which they believe will lead them to the missing Prince and Princess of the Galactic Empire. (WHY must they always make at least a few of the people in a feature out to be royalty, even if they weren't in the original?) The sword leads them to Pandora, where Prince Talan and Princess Rozza are having problems of their own with a bunch of robots who insist on chasing them with intent to commit mayhem. A "spirit woman" appears to them through the sword and tells them that Pandora is a "testing ground" for potential leaders of the Galactic Empire. There is a treasure - a "talisman" - buried somewhere on Pandora; if they can find it the talisman will help Talan become King in the place of his father, who is dying. The maniacal robots keep chasing them, too, and Rozza believes they are doing so because of the sword, now in Talan's position. They are chased into a huge, ruined underground city, where Talan finds a weapon Keen describes as a "planet-buster." The violence continues to escalate until, predictably, they manage to blow up the planet and kill themselves. All five (including Rozza's "pet," Obba) can be seen in the sword, which survives the blast. Then Rozza's form fades away. We see the "spirit lady" once more, telling her child that the true talisman was within each of them, not a physical treasure. Further, while four of them will "advance" in the next life because they've learned something, Rozza will be sentenced to return to "that sphere of life" because she managed to learn nothing.

I was not very impressed with this feature. BIRTH itself is enjoyable even without any knowledge of Japanese because it's basically a huge "chase" movie with lots of visual sight gags. Frankly, it made MORE sense in Japanese when you could make up your own plot than it does in this translation! Harmony Gold would have been better off, I think, if they'd eliminated all the serious and/or "preachy" elements that they put into this (about the "Quest of the Sword" and "Spiritual Learning/Awakening") and concentrated solely on the goofy, sometimes corny humor.

The voice acting would have been better if Harmony Gold hadn't of had the voice actors use some rather obviously affected accents; and the "stutter" of the robot biker gang's "boss" (in the original, the "baby organic") is very annoying. And, as a trademark of Harmony Gold, the constant stream of "Huh?," "Uh huh," "MMmm" and other such space-filling comments gets to be a real pain. It also doesn't help that most of the voice actors are recognizable from Robotech and other Harmony Gold productions. One would thing they'd eventually hire other voice actors to add to their "stable". . . .

There are also lots of plot holes, such as no real explanation as to WHY the royal brats are on Pandora (Rozza at one point mumbles something about "I KNEW walkabouts would be fun!" but there aren't any other details), why the heck the robots are chasing them, and so on. I also get exceptionally tired of all the "rear end" shots of Rozza - but then, those were in the original, too. The royal brats treat the whole episode almost like it was some sort of game, and Mo's obsession with females in general gets on the nerves, too.

Sigh It's a good thing I didn't have to buy this one, or I would have been disappointed. As far as I can tell they didn't edit out much of anything out of the original, but the dubbing/translation could have been improved quite a bit!

ONCE UPON A TIME: WINDARIA (90 min)

(Original title: LEGENDARY BATTLE: WINDARIA)

This is another Harmony Gold presentation available only through syndication. The feature opens to narration from "Alan," who is the main character throughout the series. He is now an old man, preparing to join his late wife, Marie. He says that he's now treated like he'd been a hero in the great battle, but that he was no hero - in fact, he was responsible for one of the greatest crimes committed during the war. He will tell his listeners the true story of the Great Battle and his role in it.

Alan and Marie are farmers in the Valley, an area located between the two great powers of their world, Lunaria - on the coast of a vast fresh- water lake - and the Shadowlands, located in the inland wastelands. Both the Valley and the Shadowlands get their water from Lunaria, who recently has raised the prices for their water as well as cut back on supplies. The people in the Valley worry that these actions could encourage the Shadowlanders to declare war. Alan and Marie travel to Lunaria to sell some of their produce. While they are there, a Shadowlander opens the flood gates to the lake and nearly floods Lunaria. Alan manages to close the gates before damage is done, and Princess Veronica captures the Shadowlander who tried the sabotage. The Empress of Lunaria sends an ultimatum to Draco, the King of the Shadowlands - double the price for water as price for the sabotage, or face war. Veronica, who is in love with Roland, Prince of the Shadowlands, is distressed by the thought of war. Roland is just as much in love with her,

and the two discuss how they can stop the impending violence. Alan tries to convince the Valley people that they must do something, or the Valley will be destroyed by the war. He is laughed at. A disguised noble, claiming to be from Lunaria, stops him and offers him a job. The Empress of Lunaria and the King of the Shadowlands need a neutral envoy they can trust, he is told. Perhaps by acting in that role Alan can help prevent the war. He agrees. In the Shadowlands, Roland refuses to lead the army in battle against Lunaria. His father tries to kill him, and in the ensuing struggle Roland kills him. Roland is crowned and finds he is obligated to follow his father's last wish - to lead an attack on Lunaria. Veronica has sent a message to him via carrier pigeon, but the bird is killed enroute and never arrives. In the initial battle, the Lunarians lose dramatically (the fact they're armed with crossbows while the Shadowlanders have rifles and tanks have a lot to do with it!), and the Empress - already sick - collapses and dies at the news. She makes Veronica promise to never desert her people and lead their troops into the battle to come before she dies. Alan, realizing full-out war is now inevitable, offers to the Shadowland queen mother (Roland is in the field) to open the Lunarian floodgates, insuring victory for the Shadowlands - if they will spare the Valley. They agree - and offer him money and power as well as to spare his homeland. Enroute to Lunaria, Alan doesn't realize that the battle has already moved into the Valley, where things are rapidly going from bad to worse.

Veronica and Roland face each other on the battlefield, and realize that despite their oaths to respective parents they both still love each other and don't want this war. But there is now only one way they can be together. Veronica shoots Roland and then herself; and the river turns red with the blood of the two rulers. Alan has opened the floodgates, and Lunaria dies. The Shadowlands declare victory, their Queen the only surviving ruler. Alan is feted as one of those who made the victory possible, but one of the Queen's advisers decides he is inconvenient and orders him killed. He escapes, and returns to the Valley - only to discover the massive destruction. Lunaria is underwater, and he begins to realize the enormity - and pointlessness - of his crime. He returns home and thinks Marie has survived, only to discover that he's been talking to a ghost. She turns into a "spirit bird" and goes to the "Ghost Ship." Another spirit - Juliett, who still awaits her long-lost loved one - tells him he must earn enlightenment in this world before he can join Marie. As he walks back across the Valley, Alan realizes that he must help rebuild what he helped tear down. A hard task awaits him. . .not only to rebuild what was before, but to see that there would be peace in the future, without the war which destroyed his world.

After watching WORLD OF THE TALISMAN, and having heard that Harmony Gold had given WINDARIA a "happy ending," I was entirely fearful of what I would see when I watched this translation. Imagine my surprise when I discovered that they'd actually done a decent job of it! The translation job is very good, and the voice acting excellent by US standards. They have not changed the original plot much at all, and the new names are quite bearable - most of them are even based on the original names. Even better, they kept the original background music! I do wish they'd done a bit more in explaining about the "Ghost Ship" and the "Spirit Birds," when I've shown this feature to people not familiar with the original that's what I get the most questions on.

If they brought this one out on prerecord videotape, I'd probably be willing to buy it (if the price were reasonable, anyway!). Highly recommended - a shock considering it was Harmony Gold that put it together, right?

NOTE: I've had some folks ask where I've bought the prerecords for those "Japanime in English" features I've reviewed here that are available on tape. Most of the ones I've bought, including GEMINI PROPHECIES and WARRIORS OF THE WIND as well as the Peregrine products, were special-ordered at a book store through Ingram's distributors. Ingram's has a whole section that deals with nothing but videotapes. Give them a try!

VIDEO PIRATE UPDATE

by Randall Stukey

Non-C/FO members (and a handful of C/FO members) are always asking me why the C/FO takes such a hard line on dealing with for-profit dubbers. While a few of those asking this question seem to be horrified that a fan organization has had the gall to take a moral stand that places limits on what its members can do and who they can deal with, most of those asking this question simply have wanted to know the reasons behind the C/FO's harsh policy of zero-tolerance of for-profit dubbers and those who deal with them.

Aside from the obvious reasons that our position is the morally correct position to take and that the C/FO's policy will help protect it from law suits, there is a very practical anime-related reason for the C/FO's ban on dealing with for-profit dubbers in any way, shape, or form. As many of you know, the C/FO has been in communication with a number of Japanese anime production companies over the years. Most of these companies are willing to wink at all the private dubbing that goes on here in America as it helps create a market for their goods, but they really get upset when someone is making MONEY off of their work and effort. When a fan makes a copy for another fan and no profit is make, these companies can look at it as an investment in creating a market for their product in America (especially given the number of fans who later purchase a prerecord or a laser disc of the things they really like), but when a person, business, or organization buys a prerecord or a laser disc and then proceeds to sell copies that they make off of it at cons, through comic shops, and through the mail (at prices that show they are raking in a large profit), it's a different story: these people are not only illegally copying the tape, they are making money off of doing so while the production company does not. Representatives of several companies have told officers of the C/FO that they cannot understand why the anime fans (who they thought supposed their desires to see more anime imported to the Americas and who they kindly allow to copy their material) support and deal with the for-profit dubbers who are making money illegally selling their company's works.

Comments like these are one of the reasons that the C/FO adopted its strong anti-piracy position last year and is the main reason we will not tolerate C/FO members having any dealings with those who sell copies of Japanese video material for more than the cost of the tape and postage. If we do not do something to strongly show that we will not tolerate these people in our midst, the Japanese companies may decide that there is no difference between the for-profit dubbers and the fans who simply dub copies for friends. Anime fan groups that allow for-profit dubbers as members are putting their desire to avoid taking a moral stand above the good of U.S. anime fandom as a whole, because the Japanese make little distinction between one group of anime fans and another (which makes sense when you remember that there are only 2 to 3 thousand of us and everyone knows everyone in this fandom).

This answer usually satisfies most of those asking me this question, but a small number of people try to counter this argument buy saying that the video pirates provide a good service: high quality copies of anime at what are considered normal American video prices that are available without waiting weeks or months for a free copy from a fellow fan or a fan club and that the C/FO rules unjustly interferes with a fan's right to deal with these people if he wishes to spend his money on pirate copies to build up his collection. (About 50% of the people replying in this manner go on to say that they could understand a rule against members selling dubs of their tapes, but they feel that the rule against buying bootlegs or dealing with bootleggers in any way, shape, or form is too much interference in the private activities of our members.)

My reply to these arguments is very simple. I point out that the C/FO is a club for FANS of animation, not a club for mere COLLECTORS of animation. A real fan of animation not only wants to have a collection of animation on videotape but wants to see more animation on TV and in the theaters — and therefore wants to see the production companies make a reasonable profit. A collector simply wants the best copies he can get NOW and for as low a price as he can get by with paying. As a club for animation fans (and not animation collectors), our rules are quite reasonable. Besides, I point out, those who object to the C/FO's rules do not have to join the C/FO or deal with its members if they do not want to — the C/FO has never forced anyone to become a member.

At this point, most people shake their heads, mutter something under their breath about fanatics who refuse to deal with those whose moral system does not live up to their insanely high standards and leave. One person continued to argue, however, saying that the C/FO's rules do affect those who are not C/FO members by making it impossible for those who choose to deal with video pirates or who choose to dub tapes for profit to obtain material for their collections from C/FO members or to associate with C/FO members in anime fan clubs, apas, and such in a pleasant manner (without the video piracy issue raising its ugly head) making these non-members feel like second-class citizens — and that our policies affect non-members every time we manage to put a video pirate out of business by making it harder for those who choose to deal with video pirates to continue to do so. I smiled at this person and told him that he was exactly right, those were important side effects of the C/FO's rules and that we were quite proud of the results those side effects had achieved in the short time the C/FO's "no dealing with for-profit dubbers" policy had been in effect.

Speaking of results, for once I may have some good news on the video pirate front! If the information that I have received is true, the C/FO has helped score a major victory in the battle against the for-profit anime dubbers. Long time video pirate Michael Kure is reportedly closing down his operation. As many of you may recall, I listed Michael

Kure's operation in the June 1988 issue of this publication in the following paragraph:

> A Mr. M. Kure operating out of San Francisco (you see his ads in the Comic Buyers Guide all the time) is trading tapes - you send him 4 unopened HIGH GRADE tapes and postage ($3.00) and he dubs one tape and keeps the other three "in trade". If you don't like that arrangement, you can pay him a "gratuity" for his "personal services" of at least $20 a tape (at least $25 for copies of his DISNEY tapes) and he will make a copy for you. He says this is not "selling tapes." (The information in this paragraph is taken from his "List 15.")

The then new official C/FO policy forbidding C/FO members from dealing with video pirates in any way, shape, or form was just being phased in at this time. Several C/FO members were among Mr. Kure's better customers (at least one was supposedly supplying Mr. Kure with much of his new material through real trades) and he wrote at least one of these people letters suggesting that they not sign the membership statement and drop out of the C/FO so they could continue dealing with him. In every case that I personally know of, Mr. Kure's pleading failed and Mr. Kure lost a customer.

After my article on various known video pirates appeared in CD, Mr. Kure apparently went on the offensive, attacking the C/FO and its anti-piracy policy in letterzines and such around the country. I heard of these letters and even saw one, but would not dignify any of them with any type of reply. I did, however, send a copy of Mr. Kure's "List 15" to the Disney legal department and the C/FO began advertising in the Comic Buyers Guide.

My sources say that the C/FO's strict anti-piracy stand hurt Mr. Kure's business even more than he will admit (which seems reasonable considering he went to all the trouble to repeatedly attack our organization). Now he is reportedly out of the business (his ads haven't appeared in CBG for a couple of months, so it is probably true), I believe that the C/FO membership can claim at least some of the credit for shutting him down (all right, everyone pat yourself on the back). Almost all of you have strongly supported the C/FO's "positively no dealing with for-profit dubbers" policy and this proves that it can make a difference. With this "victory" under our belts, let's work even harder to put more of the "for-profit dubbers" out of business. You can help in the following ways:

1) Don't deal with anyone (in any way) who is selling or trading tapes in a profit-making manner. (This is a requirement of membership in the C/FO! You cannot be a C/FO member and deal with for-profit dubbers.) Almost everyone in the club has been doing this, and those few that have been dealing with video pirates or organizations that allow video pirate members are not being allowed to rejoin the C/FO when it comes time to renew their memberships as they do not meet the C/FO's membership qualifications.

2) Ask those you make tape dubs for to sign a statement promising not to deal with for-profit dubbers or those who support them as a condition of obtaining copies from your collection. Yes, this is a pain and takes some time, but the more people who sign such a statement, the fewer anime fans there will be buying from video pirates! (Remember, many new anime fans may not even know that most of the tapes sold at cons are pirate copies.)

3) Complain to the staff of conventions that allow dealers to sell unlicensed dubs of video tapes. Have all your friends complain, too. Separately, not as a group (you take up more of their time that way and they are far more like to remember 5 or 6 different people complaining about the same thing at different times that they would one complaint from a small group. Be polite, but make a big fuss. Point out that the sale of such dubs is illegal and that the concom, as the people that leased the table to the dealer, could possibly also be sued over the dealer's illegal merchandise. Follow up your complaint with polite letters on the subject after the con. Don't be obnoxious, but make an issue out of the subject. Be a polite pest. (Another idea: Try talking to other dealers at the con - especially those you are buying things from - and let them know that you feel that allowing dealers selling bootleg tapes at the con makes all of the dealers look bad - if a dealer seems to agree with you, ask him or her to tell the concom of his feelings!)

4) If you have access to low cost photocopies, put out anti-piracy flyers at cons, comic shops, club meetings, and other places where fans gather! (Drop a few off at tables selling bootleg tapes at cons when the dealer isn't looking, he or she will really appreciate your efforts!) A sample anti-piracy flyer that just happens to plug the C/FO will be included as a centerpiece in an upcoming issue of CD for your photocopying pleasure.

5) Make sure those who attend your chapter and affiliate meetings know that the C/FO opposes for-profit dubbing and that those who charge for copies are not allowed to attend your meetings. Mention this at your business meeting every month, in your flyers, in your newsletters, etc.

The C/FO has made a difference and we can continue to make a difference. We can help put the greedy for-profit dubbers out of business. We can do something positive in this world. **Just say no to for profit dubbers and to those who continue to knowingly deal with them!**

[The C/FO would welcome the opinions of C/FO members on this subject (and other ideas for fighting the pirates). Send your opinions to C/FO Forum, c/o Randall S. Stukey, 4122 Tallulah, San Antonio, TX 78218-3452.]

AN INTERVIEW WITH MICHAEL HIGGINS OF AKIRA

by Robert Chantemsin

I would like to thank Mr. Michael Higgins, the letterer of Akira, for giving me this interview. Mr. Higgins is an alumnus of my high school and now works for Marvel Comics in New York City.

How did you get involved in the comics business?

I started reading comic books when I was ten years old. When I was twelve, I began doing some drawing and that's how I really got interested in the business. It's ironic that after eleven years, I haven't drawn a complete book yet. Anyway, I went to a lot of conventions, and at one of them happen to meet George Perez, who was looking for a letterer to do some outside projects. After that I started lettering at Marvel when I was eighteen, right out from high school. The lettering led to a series of jobs, including assistant editor. Now I do mostly writing. I've always been into Marvel, I never really liked to other places.

What other books are you working on besides Akira?

Well, I will be writing Conan, "Wonder Man", and "Excalibur" for Marvel Presents. In addition, I will also be working on the 1989 Avengers Annual. I also do some fill-ins for X-Men and New Mutants. I will be writing two upcoming issues of Excalibur and will do the art on a future Ant-Man for Marvel Presents.

How did you get involved in doing Akira?

I hadn't done any lettering for about two and a half years when I was given Akira to do. I took fourteen pages of Akira #1 to letter overnight, a week later I had done sixty pages. I had never heard of Akira before because I'm not a big fan of Japanese comics, but this book really stands out. I think that Jim Galton, the president of Marvel saw Akira at a Book Fair somewhere in Europe and was taken by it enough to contact Otomo's publishing company in Japan to negotiate importing it to the U.S.

How do you go about working on Akira?

Otomo's own people remove all the original Japanese dialogue and sound effects from all the pages, Marvel gets the copies either with empty balloons or none at all. An intermediate script is also provided by Otomo's staff, Jo Duffy is the person who smooths out the rough translation into understandable English.

It's interesting that in translating Akira, Otomo has incorporated some new ideas he has developed since he originally did the book. Being such a perfectionist, Otomo is always working on new ideas and trying to improve his work. He made little changes here and there and even redrew some panels. So the Akira we get over here is just slightly different from the original in Japan.

Some problems I have had are balloons that are totally the wrong size. I sometimes get a huge balloon that will contain only three words. Also, when I was working on the first issue, I tried to do the sound effects the same way as in the original. I had seen copies of the original and tried to emulate that style. However, I was told to Americanize it so my style reverted to normal after that first issue.

How is Akira being colored?

I was surprised when I first learned that we were coloring it since the art looked so complete even in black and white. Steve Oloff is doing the coloring using a special computer. Color guides are provided by Otomo, then Steve goes over them before putting it into the computer. The computer is remarkable and provides some elaborate coloring techniques. The result is better coloring than the average book.

What do you like about Akira?

As I said before, I'd never heard of it until I was given those pages to letter. It's hard to believe that since then I have already finished about 600 pages, that's about nine issues. Akira is the best looking Japanese artwork that I've ever seen. The characters are more interesting than in other books. They are extremely expressive and real. Otomo's style is clean and deceptively simple. He also uses zip-a-tones effectively. The only other Japanese book I've ever really looked at is Lone Wolf and Cub.

What's in store for the future?

Marvel is planning on doing the rest of Akira, but there are no immediate plans for bringing any other Japanese title over. It is doing pretty well for a $3.50 book and sales have steadily gone up since issue #1. All I can say is: if you want to see more titles from Japan, go out and buy more copies of Akira! I personally think everyone is going to be surprised when they realize that Akira is full of MUTANTS!

ANIME MAILBAG

[What happened? We print the largest issue ever and I get ONE letter to the editor?! Where are all the letterhacks?!—RSS]

JUST WHAT IS GOING ON HERE

I received the March issue of CD as part of my C/FO membership, but I think I also subscribed last year. Would you please check on this for me? If I didn't subscribe for the full twelve issue per year, I want to, so please let me know. Also, are you selling back issues?

I'm afraid that I can't help you with the typing. I own an Amiga. It uses 3.5 inch diskettes, but I believe the Amiga formats them in a unique way, not compatible with any other computer.

Concerning Ranma 1/2, I have been calling this Ranma One/Two to signify the main character's two parts. This might also be thought of as signifying a "one-two" punch, in reference to Ranma's martial arts abilities. I would love to see this show; I have a black belt in Kempo.

Here is an interesting bit of information concerning the animated series, Galaxy Rangers. I am sure that anyone

who has watched more than a few episodes of the program has noticed that a lot of the hardware terminology is derived from Larry Niven's "Know Space" series. Niven was at a local convention recently, and I asked him about it. Turns out that the producer of Rangers also owns the movie rights to Ringworld.

One last topic. I have a suggestion for a sort of public forum which you might be interested in for CD. I call it "Just What is Going On Here?" People would write in, outlining a scene they don't understand from a piece of anime, and finish with the line "Just what is going on here?" Here is an example:

In Harmageddon, after the egg pops out of Mount Fuji and Joe stops it, he pauses to catch his breath and leans on a rock.

Much to his surprise, he melts a handprint into the rock. Just what is going on here?

Readers could write in next issue with their translations, opinions, or just plain guesses. If someone on the magazine staff knows the answer, they can supply this at the end of the section.

Gotta go now; "Woman from Tokyo" just came up on the CD player.

With anticipation,
R. E. Smith
730 Cline Str
Frankfort, KY 40601

[As I explained in a letter to you, you did not subscribe to the monthly newsletter when you joined, but this seems to be a good point to explain one more time that we do not overprint CD and therefore there are no back issues available. There are two reasons why we do not overprint. First, we do not have enough money to overprint (subscription prices, high though they may seem, just barely cover printing and mailing - that's what happens when the average print run is only 200 copies). Second, we do not have space to store extra copies.

I like your "Just What is Going On Here" idea and will be trying it starting next issue. Unfortunately, because most translators feelings get hurt easily (they are amateurs and have little confidence in their abilities) when some member rudely says something like "Person A was wrong, probably because he is an American, my mother was born in Japan and the correct translation is...." a very harsh rule against this time of rude, uncaring behavior will have to be imposed, but in general I think most C/FO members would enjoy such a column. Especially the part about being able to give their opinions and guesses! We'll try it and hope the rude "translation correctors" don't ruin the fun for all as they did some years ago in the C/FO---RSS]

LENSMAN SHIRA R'STARYA

by Patricia Munson-Siter
(continued from our February issue)

Chapter 3

They were led to a sumptuously appointed waiting room. Shira sat down on a corner of one of the couches and continued to pout. Henderson knew she was actually keeping in touch with Kinnison with her Lens, and probably scanning the minds of as many around them as she could. Henderson left her alone in the task, and the guards seemed inclined to ignore them if they didn't make trouble.

Henderson! Yasnor's just had Kim grabbed - going to try and force "Dermer" into joining his organization, Shira's clear mental voice spoke in his mind, although her face displayed not a twitch of conflicting emotion. **They'll find his Lens...we've got to act now!**

Which one shall I take out? he thought carefully in return.

Take the one on the right, silently if you can, she instructed. She got up from her seat, walked over to the small buffet of food in the room. **Now!**

Hen was already fairly close to the man she indicated. Two short steps and he delivered a roundhouse kick to the guard's chin. He wasn't sure, but thought he heard the dull *snap* of the man's neck. He turned to face the other guard, but that one was also falling, one of the small dainty silver forks piercing his throat. Henderson took his DeLameter out of its holster as Shira picked up the guards' weapons.

"Two more outside," she said. "One to the right, his back against this wall. The second is down the hall to the left, in the doorway."

"If you'll get the one right outside, I'll take care of the one in the doorway."

"Fine. Door's unlocked. Ready?"

"Go!"

The man on the right was already dead by Shira's quick hand as Henderson ducked and rolled into the corridor, two shots finishing the fourth guard.

"This way!" Shira commented, pulling him down the right hand corridor. Henderson noted she'd dropped several more of the forks into one of her back pockets as he followed her. If she was that accurate with cutlery, he'd enjoy seeing what she could do with a weapon balanced for throwing!

They paused before going through the next entrance way. "Three guards -- two above on the second level, one ahead," she said, concentrating to scan their path.

"Catch as catch can?" Henderson grinned.

"Hmm," she grunted, charging ahead.

Their progress through the fortress was entirely stop and go, as Shira paused frequently to telepathically 'look'

ahead for opponent. Henderson didn't complain.

Alarms began to shriek. "Damnation," Shira muttered, shooting a soldier who walked around the corner. Then they were exchanging fire with surprised Boskone shock troops stationed in front of a solid door. Henderson frowned. It seemed likely Yasnor was in with the Boskone revival...the enemy went down under their combined fire.

"I don't think this puny little gun is powerful enough to cut through that door," Shira said as they examined it.

"The DeLameter should do it," Henderson grunted.

"I'll cover for you while you do it. They'll be warned we're coming anyway..." Shira fired at a guard who stuck his head around the corner. Henderson got to work, setting his weapon for narrow beam setting and cutting around the locks.

Minutes later the last lock gave way. Shira went in first, taking a running dive and rolling. Henderson followed, his quick eyes having picked out the muzzle flashes as the enemy fired at the woman, and used that knowledge to pick his targets. As he charged in, he saw Yasnor slip into a passageway that closed behind the suspected Boskone chief. Henderson was too busy shooting enemy gunmen to do anything else but fume for the next few minutes. Then, once the enemy was incapacitated, he had to put off examining the closed passageway as Shira called him over to help with Kinnison.

Kimball looked like he'd been through a meat-grinder; worse than when he'd tangled with the Boskone pirate chieftain Leu. The Lensman was barely conscious as they cut the ropes binding him to the table Yasnor had had him placed on while they tortured him.

"Calvary...arriving?" Kim whispered hoarsely.

"You could say so. Now, Captain, I think we're going to put you to sleep for a while," Shira told him. She touched his forehead gently. "Relax and rest, my friend," she whispered. Kinnison's eyelids fluttered for a moment as she concentrated, then closed. Shira straightened. "Cut up those drapes, will you, Hen? He's got some broken ribs and a broken leg in addition to everything else," she said.

"Yasnor..." Henderson began.

"We'll go after him later," Shira said grimly. "Our boss comes first. But believe me --" she grinned wolfishly -- "Yasnor will learn it's not wise to mess around with Captain Dermer!"

Minutes later Kinnison was draped around Henderson's broad shoulders, and they were standing in front of the passageway entrance as Shira jimmied the opening mechanism. Finally it clicked open, and they let it close behind them just as more of Yasnor's troops busted through the main door.

The passageway was dark, and they were slowly feeling their way along it when the floor beneath them fell. They found themselves sliding down a chute of some sort towards some unknown destination. Then their flight ended as they plowed into sand. In the darkness, more sand and gravel shifted and grated as unseen creatures moved around them, coming closer.

A light flared. Henderson realized it was Shira's Lens blazing on her hand.

"Hen, don't shoot them," she said, reassuringly. He realized he'd drawn his DeLameter and had the safety off. Something huge swayed over Shira, only dimly lit by the Lens' light. He got a whiff of spicy breath as another leaned

over him and Kinnison. Large eyes reflected light greenishly in the darkness around them as Shira used her Lens to communicate with the snake-like creatures. Then the woman turned to him. "Hen, they're taking you and Kinnison someplace safe. I'll join you in a while. I've got work to do."

"Lensman!" Henderson objected.

"Hen,, these people can't keep an adequate eye on Kim, and you know as much first aid as I do. I'm experienced at going places unnoticed and committing mayhem. You're a top pilot, Hen - but you've never snuck into an armed and alert enemy base to commit sabotage undetected."

"And you have," Hen sighed.

"Look at it this way, Henderson. If I get into trouble, you're my backup!" He couldn't see her grin but knew it was there.

"I'd have a hard time coming to your aid," he replied. Then one of the creatures put its head down on the ground, and Henderson placed Kim on the broad, flat skull before climbing on himself...and they were speeding down a tunnel faster than he could've run. "Good luck, Shira," he muttered.

Thanks. I may need it! her amused thought told him. Then it turned serious. **If I'm not back in six hours, our friends will take you to an air shaft which is close to the spaceport. Seth'll let you on board the Pole Star and do his best to get you back to base.** She cut the mental link before Hen could object.

"Bloody damn independent Lensmen!" he growled to himself.

The tunnel snakes - tunnel dragons? -- brought him to a fairly large chamber, dimly lit by an air shaft. Henderson could hear water nearby as he climbed off his 'mount' and settled Kinnison on the hard ground. Fleetingly he wondered why their hosts had agreed to help Shira and the humans. He dismissed such questions for the time being, finding the water by the expedient of stumbling into the ice-cold brook. He then found a hollow in the rocks the stream ran through, filled it with water, and with his weapon on dispersal pattern heated it to boiling. Hopefully that would kill anything living in the liquid. Then he sat down to wait until it cooled.

He was working on the fourth or fifth change of water, bathing Kinnison's wounds, when he became aware of the snakes becoming agitated, swirling about fitfully.

Something's happened, he thought. *The question is, what?*

As he bit his lip in frustration, the cave seemed to grow darker - and then he was floating in a star field, a nebulae glowing on one side. A ball of light shot toward him, resolving into a strange, squat being with an air of ancient wisdom. Below it, a latticework sphere rotated, glowing softly.

"You're Mentor," Henderson whispered, remembering the descriptions the Lensmen had given of the Arishian.

"Henry Henderson, master pilot of the Galactic Patrol," the being replied. Your skills are not enough for this mission, Henderson. Nor can Shira, capable though she is, do it alone. You are capable, your integrity is solid, and you are worthy of the responsibilities. Therefore..." light lanced from the sphere. Henderson felt like ants were crawling all over and inside him as the glow engulfed his body. Then the sensation was gone, and there was an unfamiliar weight on his left hand. He stared at the Lens which glowed there.

The star field faded, and once more he was kneeling on the rocky ground next to the unconscious Kinnison. The pilot swayed for a moment under the shock, then straightened. Standing, he went to one of the snakes, who was trembling ever so slightly as it lay curled on the rocky floor.

What's wrong? he asked, carefully directing the thought to the creature.

The snake froze. Then, words began forming in Henderson's mind, not as clearly as when Shira spoke to him over her Lens but intelligible. *Our smaller brothers report your companion is cornered by the dark-minded ones in the made-cave above.*

Henderson reached out with his mind for Shira, but could only get an impression of vast concentration he couldn't break through.

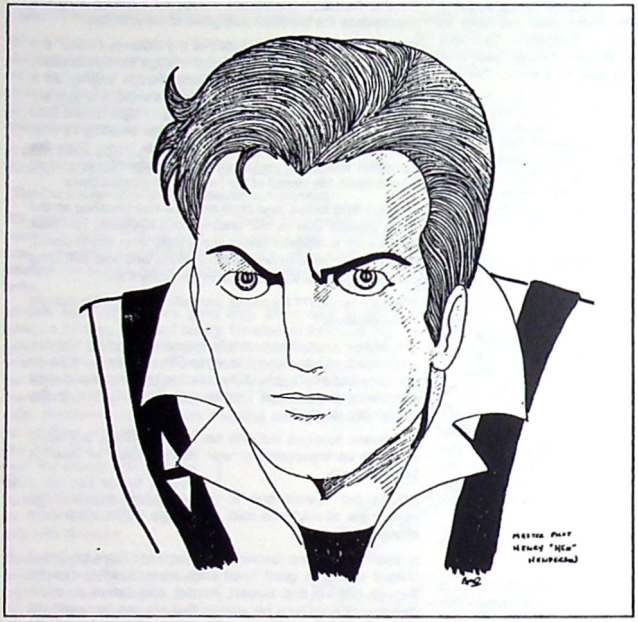
Take the injured one to the air shaft you told my companion about, he said. **And me to the made-cave above.**

A brief conference between the snakes, then he found himself aboard a giant head once more, heading upward through tunnels that dipped, turned, and forked so much Hen wasn't sure he'd be able to find his way back without help. He wondered how many miles of tunnels existed under the planet's surface.

The snake-thing deposited him on a ledge. The tunnels leading off from it were too small for his giant companion to traverse, but with his Lens he could feel a mind similar to the big one's. Reaching out, he found himself in touch with one of the "smaller brothers". A brief touch of smooth, satiny skin against his knees, and his new guide headed into the smaller tunnels. Henderson followed, DeLameter at ready.

Light streamed through multiple holes ahead. He discovered he was behind a wall panel. The sounds of full-pitched battle waffled through the grating along with the light. The hidden door mechanism was simple. It swung open with a minimum of persuasion. Frowning, he bunched up a rug and thrust it under the panel to jam it open. It would be embarrassing and perhaps lethal to effect a rescue and then discover that his escape route had disappeared.

He was on a balcony of some sort, above the level of the battle. Sneaking a peek over the edge, he saw a



dark-haired woman below him, behind the cover of a pillar. She was firing at the enemy troops with a steady, accurate hand. It had to be Shira.

"Shira! Up here!" he bellowed, using his weapon to pick off the enemy troops he could see from his vantage point. As if to further dispel any remaining doubts about Yasnor's connections, these, like the ones who had guarded the door to the 'torture chamber', were Boskone shock troops. They looked vaguely like fat matrons in long, stiff skirts and conical hats. Whether they wore special armor or if they grew their outer wear like an exoskeleton was something no one in the Patrol was sure of.

Shira didn't need any further instructions in what to do as his suppressive fire kept the Boskonian guards from shooting. She ran to a spot under the balcony and leaped. Strong fingers grasped the decorative railing, and seconds later she's shinnied over it. They both plunged into the hidden passageway, Hen kicking the rug free so the panel could slide closed. Shira followed him down the passageways until they came upon his huge guide. Wordlessly, they sat, and the creature took off under full speed.

I thought you were experienced at sneaking in and out unnoticed! Henderson teased semi- seriously.

A hand abruptly closed over his Lens. He could feel her startlement through the link. **Congratulations, Lensman,** she thought at him warmly. **Thanks for the assist, too.** A second's hesitation, then: **If I'd stuck to plain sabotage I would've been all right. But I was presented a target I couldn't resist, and was spotted after I'd finished copying the information the Patrol needs.**

?

Star charts showing the locations of fifteen new Boskone bases, she replied smugly. **They're in the can right now. The camera is hidden in my belt-buckle. With any luck, they won't realize I got to the maps...**

So they won't try and relocate those bases, Henderson nodded, impressed. She was right - that was the sort of information the Patrol desperately needed. She'd <u>had</u> to risk discovery to get that map.

Shortly, they were climbing out of a hole near the spaceport, Henderson with Kinnison once more in a fireman's carry. He started as he looked at Shira. He hadn't really looked at her in the seconds it had taken them to go from the balcony into the dark tunnel. The features she now wore hadn't changed a great deal from Isobell's, but now she sported mottled, purplish skin and dark blue hair. In addition, her overall appearance was ragged, dirty, and greasy. The exact image of the cleaning women they'd seen in Yasnor's complex! No wonder Yasnor's people had ignored her until it was too late!

"Let me scout around the tarmac a bit. I'll be back shortly," she said, and vanished. Henderson sighed and slid down to sit, putting Kinnison's still limp form beside him.

Almost half an hour later she returned, face grim. "There are

quite a few troops around my ship, and a Boskone battleship on the field," she reported. "I've arranged a distraction. We'd better get going; they'll go off in five minutes."

Four minutes later they were hiding behind the corner of a warehouse, Shira's scout sitting on the ramp in front of them. To one side, a squad of skirted Boskone guards stood by.

"Seth, begin covert power-up procedures," Shira whispered. Henderson glanced at her. As far as he knew she didn't have a radio to contact the ship's computer.

"He's got his sensors on full - including some rather sensitive microphones! He'll have heard my orders," Shira explained with a smile. "There! Let's go!"

An explosion rocked the ground below them as the port operations tower exploded. A more distant rumble was also to be heard. Shira must've timed the spaceport bomb to coincide with the ones she's set in Yasnor's fortress. The guards ran towards the tower, and the Lensmen sprinted across the tarmac. The port in the Pole Star's side irised open as they came.

There were yells from the direction of the armed troops; a few shots lanced past them. Henderson increased his speed.

He gasped in pain as the energy bolt's nimbus enveloped him. Then Shira's hand was on his arm, urging him forward. Somehow, he managed to keep Kinnison's limp body over his shoulders and not drop the young Lensman.

Almost there, Hen, Shira's lensed thought penetrated his exhaustion. **Come on, Lensman! SETH!** She came close to dragging him into the ship. The entrance closed behind them, and Henderson heard the engines warming up. Then Shira was pulling the injured member of their party off his shoulders and placing him on a stretcher, which proceeded to whisk away under its own power.

"Do you want one, Hen?" Shira asked gently.

"No, I'll make it," he replied. "The bridge!" But he did not reject the arm she put around him as he staggered in that direction, nor her help in strapping into his seat. The acceleration of takeoff nearly did him in. The woman wasn't sparing any g's as she blasted away from the planet.

Pole Star engaged in a series of bone-jolting evasive maneuvers as she rose skyward and entered space. The massive fire of the Boskone battleship giving chase rocked the small scout. Barely out of the atmosphere, Shira's lensed hand reached for the warp drive control as the other controlled her ship's gyrations. There was a massive jolt, sending sparks flying, just as she depressed the switch.

Henderson felt for a minute like his insides were being torn apart as the warp took hold...and passed out.

THE AUDIO-VIDEO LIBRARY

Except for a few of people who sent their tapes in before April 1st, most members seem to be following the video dubbing rules we published in last month's CD. I'd like to thank everyone who has followed the rules and I'd like to remind everyone that you are now **required to enclose a self-addressed, stamped postcard with your dubbing request** so that we can notify you (at your expense) of the fact that we received your tapes. This is no longer optional. Also, please note that the date your tapes are received, the date we mail them back to you, and the date we receive your notification that you have received your tapes is being recorded in the C/FO's computer database so that we can keep better track of things.

Rules Corrections/Modifications

Sigh. Yes, we already have a few. We're sorry, but most of these corrections/modifications expand our service....

GENERAL POLICIES AND REQUIREMENTS:

Rule 4: Number of Tapes Which can be Submitted for Dubbing at One Time-

[Addition] C/FO Staff (***):
3 tapes/time
Maximum of 12 non-trade dubs per year
[Correction] Affiliate Libraries: 3 tapes/time (**)

[Addition] (***) C/FO Staff includes all general C/FO officers, member-heads of C/FO SIGs and Apas, members holding CD staff positions, and others performing important general C/FO functions (in the opinion of the Head Librarian)

Rule 9: Dubbing Time:
[Addition/Correction] Replace the list of probable dubbing time with the following list:
(1) Whatever the dubbers wish to do (*)
(2) Approved All-Comers Libraries 2-3 weeks
(3) C/FO Staff 2-3 weeks
(4) Approved C/FO Chapter Libraries 2-3 weeks
(5) Approved Conventions 2-3 weeks
(6) Full C/FO members with trade 3-4 weeks
(7) Full C/FO members w/o trade 4-5 weeks
(8) Regular C/FO members with trade 4-5 weeks
(9) Approved C/FO Affiliate Libraries 5-8 weeks
(10) Regular C/FO members w/o trade 6-10 weeks
(11) Associate Members 10-13 weeks
(12) others 13-16 weeks

There now, that wasn't so bad, was it? These rules take effect immediately and shouldn't cause anyone any problems.

Complaints Received

I have received several letters from people who do not think the new special services rules for Chapter and Affiliate Libraries are fair. Most of the complaints center on the requirement that in order to qualify, the tapes in the library must be owned by the chapter or affiliate and not by a

member of the group. The purpose of this rule is to prevent a person from doing one or two things: a) controlling what the chapter/affiliate sees because he owns the tapes (it has happened before too many times) or b) leaving the group and taking the group's collection of tapes with him when he does. If anyone can think of another method besides ours to prevent these things from happening, we would be happy to hear of it as we do not like these particular rules any more than you do.

Several people have complained about the reduction in the number of tapes one can sent in at one time. This reduction was made to help prevent the 60 tape backlogs we had been having and to encourage people to spec trade. If people follow the rules and the backlog does not get too bad, we will consider relaxing this restriction in some manner in a month or two. I don't really know how we could relax it much without going back to the huge backlog though. . . .

Additions to the Video List

C144 6hr City Hunter 2 (various episodes)
M051 4hr My Neighbor Totoro (Subtitled), Patlabor ?
M052 4hr Akira, Hell City
M053 2hr Saint Seiya Movie III, Orange Road: White Lovers
M054 4hr Urban Square, Delpower-X, Root Search
M055 2hr Beast City
M056 2hr Votoms: Battle of the Heterogeneous
M057 4hr Dirty Pair OVAs #1-10
X051 2hr Bubblegum Crisis I, Hikaruon, ZZ Gundum #47

Spec Trading Want List

Several members have asked what we would like to see in the way of spec trades. Well, I asked various C/FO-SA members and came up with the following list:

- Dirty Pair OVAs #6-up
- Gundam OVAs (all)
- Patlabor #2-6
- Starship Troopers #3-up
- Vampire Queen Miyu #3-6
- Other bew OVAs and Films
- Air War Cronicle Shura
- Bosco Adventure (any episodes)*
- Cutey Honey (any episodes)
- Devilman (episode 20-up)
- Dougram (any episodes)
- Flash Gordon (Filmation, any episodes)*
- Harlock (not SSX, in Japanese, any episodes)
- Lone Ranger (NOT Filmation version, any episodes)
- Queen 1000 (any episodes)
- Spaceship Sagitarius (any episodes)*
- Urusei Yatsura (#56-60, #77-79)
- Vifam (all episodes)
- Xabungle (episode 12-up)

We prefer series episodes to be in continuous blocks and that only one series be on a tape but we can be flexible about this at times. Those series marked with an asterisk are wanted by members of C/FO-San Antonio other than the dubbers - the time it takes these people to provide a blank tape to the dubbers for the trade is NOT included in the listed dubbing time (you've been warned).

C/FO-SA Audio Library

I have a fair collection of audio tapes and am going to start dubbing them for C/FO members on an experimental basis. If it gets to be as big a hassle as the video dubbing, I will close the audio operation down and not re-open it. The rules will start out very simple (just as the video rules did some years back).

Audio Dubbing Rules

(1) Any tapes submitted in violation of these rules will become property of the the dubber.

(2) Select the tape you want dubbed from the list below and label the tape and the tape box as follows:

- ON THE TAPE (both sides): Your full name and the tape number (the tape number MUST be the same on both sides of the tape).
- ON THE TAPE BOX LABEL: Thin Edge - Your name and the tape number
- ON THE TAPE BOX: Back- Your name, address, phone number, tape number, tape contents, number of tapes submitted in this batch (e.g., 1 of 2, 2 of 3, 3 of 3, etc.)

(3) Tapes must be the right length and normal bias (no metal or CrO2 tapes, my dubbing machine does not handle them).

(4) You must enclose a STAMPED, self-addressed return mailer with my return address on it and labeled with the number of audio tapes that are to be returned to you. You must enclose a stamped, self-addressed postcard with your requests so that we can notify you that you tapes have arrived.

(5) Audio dub requests must be mailed separately from video dub requests.

(6) I have no idea how long it will take me to dub these things, but I don't want to hear a word of complaint until 2 months have gone by.

(7) You must notify us that you have received your audio tapes before sending in more for dubbing.

(8) Maximum audio tapes acceptable in one dubbing request: Non-members (1 tape), Associate/Mailing List C/FO Members (2 tapes), Regular C/FO Members (3 tapes), Full Members (4 tapes).

(9) By submitting audio tapes to this library for dubbing, you are promising to never deal or associate with anyone (including businesses and organizations) who sells, trades, or dubs copies of audio tapes for profit of any kind who is not licensed to do so by the copyright holder.

10) Submitting audio tapes to this library for dubbing shall signify your total agreement with these rules and your promise to follow them. If you do not like the rules, do not submit tapes for dubbing. Complaints about these rules are

not allowed as the dubbing is being done as a favor to you and you do not have a right to get dubs from this library.

AUDIO TAPE LIST

TAPE # LGH CONTENTS
AT001 90m Saint Seiya Makeup I/Saint Seiya Makeup II
AT002 90m Saint Seiya OST I/Saint Seiya OST II
AT003 90m Saint Seiya OST III/Saint Seiya OST IV
AT004 90m Saint Seiya OST V/Saint Seiya OST VI
AT005 90m Saint Seiya Favorite Music I
AT006 90m Saint Seiya Favorite Music II
AT007 90m Saint Seiya Makeup III/Godmars OVA BGM
AT008 90m Samurai Troopers BGM I/Samurai Troopers BGM II
AT009 90m Nausicaa/Laputa
AT010 60m Starship Troopers
AT011 60m Nu Gundam OST/Char's Counterattack OST
AT012 90m Project Ako BGM/Dragon Ball Song Collection
AT013 90m Vampire Hunter D OST/My Youth in Arcadia BGM II
AT014 60m Arrivederci Yamato Symphonic Suite
AT015 90m Megazone 23 OST/Area 88 OST
AT016 90m Five Star Stories/Lily C.A.T. OST
AT017 90m Godmars Synthesizer/Cats Eye Synthesizer
AT018 90m Dirty Pair/SSX Song Collection
AT019 90m Prefectual H.S. BGM/Bubblegum Crisis BGM I
AT020 90m Bubblegum Crisis BGM II/Bubbkegum Crisis BGM III
AT021 90m Catseye BGM 2/Dagger of Kamui OST
AT022 90m Lensman Movie OST/From Eroica With Love
AT023 90m Vifam BGM I/Vifam BGM II
AT024 90m Project Ako III BGM/Lupin Sangei BGM
AT025 90m Gall Force OST/Windaria OST
AT026 90m Gatchaman Symphonic Suite/Gatchaman Drama Album
AT027 90m Gatchaman BGM/Gatchaman II Drama Album
AT028 90m Queen 1000 BGM/Arion BGM
AT029 90m Macross Maniac/Macross Movie BGM
AT030 60m Hokuto no Ken Movie BGM
AT031 60m Hokuto no Ken Movie Drama Album (I & II)
AT032 60m Hokuto no Ken Movie Drama Album (III & IV)
AT033 90m Favorite Anime Theme Songs
AT034 90m Cats Eye OST (1st Season)

I probably have more, but these are all I can find right now. They are listed as the tapes are. I have no idea of the exact title in many cases and have no idea of the number in any case (and I do not care, sorry). Spec Trades (same rules as for videos) will get you much faster service. Spec Trades must be on good tapes, but other than that I do not care about audio tape brand as I am not using my main audio deck for dubbing and can replace the heads for about $20.

IMPORTANT NOTE: Please follow the letter and spirit of these rules if you do not want to see them grow to the complexity and length of the video dubbing rules. Remember, the point of these rules is to cut down on my work by getting you to do as much work as possible. If your interpretation of these rules leaves me with anything to do but dub your tapes, drop them in your return mailer, staple it shut, and mail it back to you, CHANGE YOUR INTERPRETATION BECAUSE IT'S WRONG. (Remember, the video dubbing rules started out about the size of these audio dubbing rules and look what happened to them when people tried to take advantage of the system!)

GENERAL C/FO NEWSWIRE

CENTRAL AND WESTERN REPRESENTATIVES ELECTED

For the first time since the 1988 reorganization, the C/FO has a full slate of Directors. Alex Orrock was elected to the position of Western Regional Representative and Daniel Baker was elected to the position of Central Regional Representative by the C/FO Board of Directors in March. All members now have a representative on the board who main duty is to represent the views of the general C/FO members in his region on the board. The regions and the addresses of the representative for those regions are as follows:

Western Region: The western region includes the states of Alaska, Hawaii, Washington, Oregon, California, Idaho, Nevada, Utah, Arizona, Montana, Wyoming, Colorado, and New Mexico as well as all of Asia, Australia, and Oceania. The current Western Representative is:

Alec Orrock
24950 Via Florecer #35
Mission Viejo, CA 92692
(714) 859-1464

Central Region: The central region includes the states of North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, Texas, Minnesota, Iowa, Missouri, Arkansas, Louisiana, Michigan, Wisconsin, Illinois, Kentucky, Tennessee, Mississippi, Indiana, Alabama, and Ohio as well as all of Canada, Central America, Mexico, South America, and the Caribbean. The current Central Representative is:

Daniel Baker
1213 N. Payne
New Ulm, MN 56073
(507) 354-8435

Eastern Region: The eastern region includes the states of New York, Pennsylvania, West Virginia, Virginia, North Carolina, South Carolina, Georgia, Florida, Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, New Jersey, Delaware, and Maryland as well as the District of Columbia, all Atlantic islands, Africa, and Europe. The current Eastern Representative is:

Paul Sudlow
2709 Wesleyan Dr
Churchville, MD 21028
(301) 734-6227
(effective mid-May)

NEW GENERAL INFORMATION FLYER PUBLISHED

The General C/FO finally has a new General Information Flyer. The Flyer we had been using has been out-of-date since New C/FO Bulletin and Celluloid Diversions were merged late last year, but the C/FO Chairman has only now found time to revise it. Copies are 25 cents a piece plus postage (that's cost for three sheets printed front and back) for those of you who wish a large number to put out at conventions or your meetings. One copy is provided at no charge to those non-members who send an SASE and request information on the C/FO. (If you have access to free/cheaper printing, you can obtain one copy for an SASE and print up as you wish.) Copies of this new flyer have been sent to all non-members listed on the membership rosters of the chapters and affiliates.

C/FO SPECIAL INTEREST GROUPS

Trail Service SIG: Scott Jamison reports that the C/FO's gaming SIG, Trail Service, is still going strong and still looking for members. Trail Service puts out a small quarterly newsletter - it could be bigger if a few more of the C/FO's many gamers would become active in this SIG. Members can contact the Trail Service SIG care of Scott Jamison, P.O. Box 3674, Minneapolis, MN 55403.

Laser Disc SIG: C/FO member Jon Hughes has been trying to get a Laser Disc SIG going for some time, but a whole mess of technicalities had to be worked out before it could receive C/FO support and that took quite a while. Everything seems to be looking good now, see the ad somewhere in this issue for more information.

Macross SIG: The Macross SIG mentioned in the February issue of this newsletter is having a few internal problems (that the general C/FO is refusing to take sides on). Hopefully the operators can work things out between themselves in the near future.

The general C/FO is always looking for willing and able C/FO members to start new SIGs in their area of interest. Once you come up with an acceptable method of operation, the C/FO will provide advertising and such, but we will not run the SIG for you!

C/FO LOSES CHICAGO AFFILIATE

The Chicago Affiliate did not complete and return its 1989 Chapter/Affiliate Form by the deadline. At the end of the two week grace period (March 15, 1989) provided by the general C/FO bylaws, Chicago automatically ceased to be an affiliate of the C/FO. This did not really come as a surprise to the general C/FO as the Chicago group has not been heard from since they applied for affiliate status late in the summer of 1988.

LOS ANGELES PROPOSES TWO RESOLUTIONS

The following two resolutions were proposed by Jerry Shaw at the February 1989 meeting of C/FO-Los Angeles and approved by C/FO-Los Angeles. According the terms of the general C/FO bylaws, these resolutions must now be considered by the general C/FO Board of Directors.

Resolution 1: (Passed [at the February LA meeting, not by the general C/FO board---RSS] by a vote of 11 for, 0 against and 0 abstentions)

Whereas the 1989 CHAPTER/AFFILIATE INFORMATION FORM contains Chapter/Affiliate requirement(s)/restriction(s) which were not in the Bylaws at the time of its mailing, the Board of Directors of the Cartoon/Fantasy Organization shall adopt the following Resolution:

"The CERTIFICATE OF CORRECTNESS section of the 1989 CHAPTER/AFFILIATE INFORMATION FORM shall be modified as follows:"

"The last sentence of the first paragraph of this section is revised to read: 'I further certify that, to the best of my knowledge, this chapter or affiliate is a not-for-profit democratic organization operated in strict accordance with the rules governing chapters and affiliates in the 1989 general C/FO bylaws and that this chapter or affiliate does not make any profit from making copies of materials from its video library or knowingly accept or retain any members who make any profit from making copies of materials in their video libraries.' The effect of this is to remove the words 'or meeting attendees' from the paragraph.

"A letter shall be sent to all recipients of the original 1989 CHAPTER/AFFILIATE INFORMATION FORM containing only this revised CERTIFICATE OF CORRECTNESS and a signature block, requiring the appropriate signature. An appropriate due date will be indicated in the letter.

"No Subunit shall be penalized for failure to sign the original Certificate of Correctness."

Resolution 2: (Passed [at the February LA meeting, not by the general C/FO board--RSS] by a vote of 9 for, 0 against and 2 abstentions)

The Board of Directors of the Cartoon/Fantasy Organization shall adopt the following Resolution:

"The Board of Directors of the Cartoon/Fantasy Organization shall not, individually or collectively, impose any restriction, requirement or such which is more restrictive than stated in the version of the Bylaws of the Cartoon/Fantasy Organization in effect at the time of the imposition, nor shall it require any certification or affirmation to any such restriction."

C/FO-Los Angeles sent copies of these resolutions to all C/FO chapters and affiliates and requested that they also vote on these resolutions. C/FO-Austin and C/FO-San Antonio have done so and the results of their votes are reported in their entries in the Chapter/Affiliate News section of this issue. None of the affiliates have been heard from on this issue at press time.

CHAPTER/AFFILIATE NEWS

C/FO-AUSTIN

Next Meeting: April 22, 1989
at the Lawnmont Apartments' Club Room
2211 Lawnmont, Austin, TX 78756
Suggested Donation: none
For more information: Sarah Still, (512) 346-1558

April Schedule (Times are approximate)
12:00 - 12:30 Urusei Yatsura #17-18
12:30 - 1:00 Devilman #6
1:00 - 1:30 Lupin III #?
1:30 - 2:00 City Hunter #10
2:00 - 2:30 Business Meeting
2:30 - 3:00 Samurai Troopers #6
3:00 - 3:00 Gatchaman #104
3:30 - 4:00 Requests
4:00 - 6:00 Movie: Akira

Results of the vote on the resolutions proposed by Los Angeles: At its March meeting, C/FO-Austin discussed and voted on the two resolutions proposed by Los Angeles (see the C/FO-San Antonio meeting report for a description of these resolutions). The results of the vote on the first resolution was 0 in favor and 7 against. The results of the vote on the second resolution was 0 in favor and 7 against. [info submitted by Sarah Still, (please note that there is a large membership overlap between C/FO-Austin and C/FO-San Antonio-RSS]

C/FO-SAN ANTONIO

Next Meeting: April 9, 1989
at the Winston Apartments' Club Room
on Sir Winston Drive, San Antonio
Suggested Donation: C/FO Members-$1
Non-C/FO Members-$2
For more information: Randall Stukey, (512) 655-2678

April Schedule (Times are approximate)
1:00 - 1:30 Urusei Yatsura #?
1:30 - 2:00 Mobile Suit Gundam #16
2:00 - 2:30 Orange Road #4
2:30 - 3:00 Gatchaman II #15
C/FO-San Antonio Executive Board Meeting
3:00 - 3:30 Aura Battler Dunbine #7
3:30 - 4:00 C/FO-San Antonio Business Meeting
4:00 - 4:30 City Hunter #25
4:30 - 5:00 Saint Seiya #21
5:00 - 5:30 Samurai Troopers #4
5:30 - 6:00 Votoms #35
6:00 - 7:00 DINNER BREAK
7:00 - 8:30 Movie: Saint Seiya III
8:30 - 9:00 Feature: Orange Road OVA
9:00 - 9:30 Cats Eye #?
9:30 - 10:00 Dragon Ball #?

Results of the vote on the resolutions proposed by Los Angeles: At our March meeting, C/FO-San Antonio voted on two resolutions proposed to the C/FO Board of Directors by Los Angeles (as requested by Los Angeles). 13 general C/FO members were present for the business meeting (out of the 19 that wondered in and out during the day). Copies of the letter from Los Angeles proposing the resolution and the C/FO Chairman's letter of reply were given to each general C/FO member as they arrived at the meeting (so that they could read them over at their leisure before the start of the Business Meeting).

The first LA resolution proposed striking the phrase "and meeting attendees" from the statement of certification on the 1989 Chapter/Affiliate Report. It was apparent from the discussion that most C/FO-SA members opposed the resolution because it would have the effect of allowing video pirates to attend chapter and affiliate meetings so long as they were not actual members of the chapter/affiliate (because chapters and affiliates would not be held accountable for these people). After a discussion of the exact powers of the C/FO Board of Directors, most members seemed to agree that the C/FO Board did have the power to define who is considered a chapter or affiliate member for the purposes of enforcing the C/FO's own rules. Sarah Still, C/FO-Austin representative, then pointed out that even if the board did not have this power, video pirates could not be allowed to attend chapter/affiliate meetings because the C/FO's membership qualifications forbid C/FO members from knowingly associating with for-profit dubbers and that video pirates could not attend meetings without associating with the C/FO members present at the meeting in violation of the C/FO's bylaws. No one spoke in favor of this resolution, although several members wondered why Los Angeles had not submitted any reasoning to support their proposed resolution along with its formal proposal. The vote on the first resolution proposed by LA was 0 in favor, 12 opposed, and 1 not voting.

The second resolution proposed by LA was a requirement that the C/FO Board of Directors make no rule or requirement that was not in the bylaws. There was little discussion on this proposal, the general feeling was that LA's second resolution would be akin to requiring Congress to amend the U.S. Constitution to pass a law. One member pointed out that if LA's resolution was approved, the general C/FO bylaws would soon become longer and more complicated than the Texas Constitution. Again, no one spoke in favor of this resolution. The vote on the second resolution proposed by LA was 0 in favor and 13 opposed. [submitted by Randall Stukey]

Chapter Executive Goofs: Remember the Pizza Party that we were talking about having on March 26th at the March business meeting? Well, never trust the Chapter Exec's memory. March 26, of course, was Easter. Therefore the party was canceled before it even got going. I'd like to thank Omar for quickly pointing this out so that we could spread the word before the meeting ended. As I got no phone calls on the party, I guess word did get around to those who left early. The party is tentatively rescheduled for the last Sunday in April. [submitted by Randall Stukey, slightly red faced]

INLAND EMPIRE ANIME

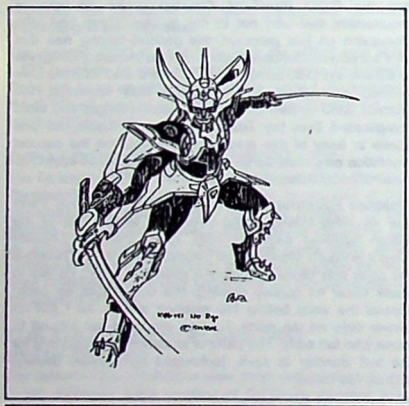
Next Meeting: April 8, 1989
at the home of Wayne Wright
1575 Lillian Lane, Highland, CA
Suggested Donation: Unknown
For more information: Wayne Wright, (714) 864-3417

April Schedule
12:30 - 1:00 Setup
1:00 - 1:30 Heavy Metal L-Gaim #27
1:30 - 2:00 Heavy Metal L-Gaim #28
2:00 - 2:30 SPT Layzner #8
2:30 - 3:00 Wataru #6
3:00 - 4:00 Space Fantasy-2001 OVA
4:00 - 4:40 Dominion I
4:40 - 5:10 Urusei Yatsura OVA: Angry Sherbet
5:10 - 6:00 Dinner Break
6:00 - 6:30 Hokuto no Ken 2 #110
6:30 - 7:30 Crusher Joe OVA
7:30 - 9:34 Akira

MANASOTA ANIME GROUP

Next Meeting: April 29, 1989
at the Selby Library Conference Room
at 1001 Blvd of the Arts, Sarasota, FL
Suggested Donation: none
For more information: Mark Dmuchowski, (813) 351-9600

April Schedule
1:00 - 1:30 Robotech #14-15
1:30 - 1:50 Orguss #10
1:50 - 2:15 Macross Flashback 2012
2:15 - 2:35 Meeting
2:35 - 3:00 Borgman #2
3:00 - 5:00 Akira



C/FO MEMBERSHIPS EXPIRING

Membership Expires at End of March 1989
Michael Carreon - Palms, CA 90034
Robert Hasley - Santa Barbara, CA 93110
Anthony Jackson - Detroit, MI 48223
Frank Yesse - Jamaica, NY 11432

Membership Expires at End of April 1989
Daniel Barer - Santa Francisco, CA 94102
Daniel Leung - Jacksonville, NC 28540
John F. Gaydos - Costa Mesa, CA 92626
Jeff Holleran - Sarasota, FL 34231
Helena Moissant - San Francisco, CA 94121
Thomas Alan Parsons - Fillmore, CA 93015
Lynne Potter - Seattle, WA 98103
George W. Pruitt - Chicago, IL 60620
C. James Yancey - Indianapolis, IN 46222

Membership Expires at End of May 1989
Matt Bowerman - Omaha, NE 68108
Roy Bruce - Richmond, VA 23227
William A. Gelinas - Cape Elizabeth, ME 04107
Mike Howell - Brighton, MI 48116
Eric Kochi - Stockton, CA 95209
Christopher Krolczyk - Chicago, IL 60625
Stephen McCloy - Oklahoma City, OK 73111
Joe Nozemack - Houston, TX 77064
— member of San Antonio
Stephen B. Paschke - Gardena, CA 90249
— member of Los Angeles
Nathan Ramer - Hill City, KS 67642
Al Rutter - Humble, TX 77347
— member of San Antonio
Kenneth Sample - Randolph, NJ 07869
Howard J. Schultz - Minneapolis, MN 55406
Scott Yukito Steele - Portland, OR 97211
Paul Sudlow - Sewanee, TN 37374
— member of San Antonio
Lory & Pat White - Carrollton, TX 75007
— member of San Antonio
Robert John Williams - Long Beach, CA 90806
— member of Los Angeles
Ken Wolfe - Winnipeg, MA R2K 0M1 CANADA
— member of San Antonio

If your name appears on the above list, please renew your C/FO membership TODAY!

Its Randall's Birthday in Heaven

By John Wilson
Sung to the tune It's Christmastime in Heaven from Monty Python and the Meaning of Life
or,
When Irish Eyes are Smiling

Good evening ladies and gentlemen. It is truely a really honorable experience to be here this evening. . . a very wonderful and warm and emotional moment for all of us. And now I'd like to sing this song just for one of our members:

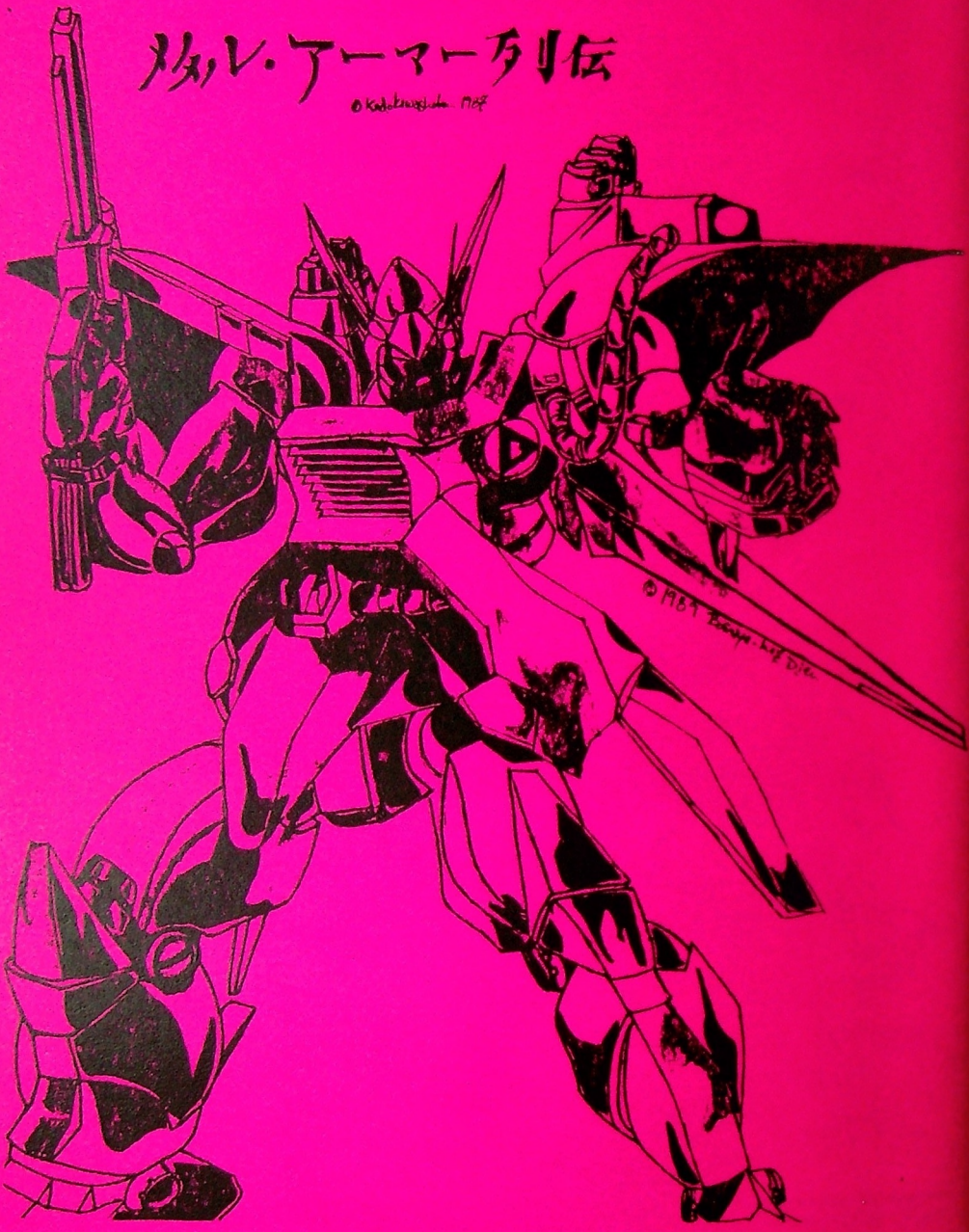
It's Randall's birthday in Heaven,
All the children sing.
It's Randall's birthday in Heaven,
Hark! Hark! Those church bells ring.

It's Randall's birthday in Heaven,
The rain falls from the sky,
But it's nice and dry
And everyone looks smart and wears a tie.

It's Randall's birthday in Heaven,
There's great films on T.V.,
The *Sound of Music* twice an hour,
And *Jaws I, II,* and *III.*

There's gifts for the birthday boy,
There's toiletries and trains,
There's Sony Walkman headphone sets,
And the latest computer games.

It's his birthday, it's his birthday in Heaven,
Hip hip hip hip hip hip hip hooray,
Every single day is Randall's birthday.
It's his birthday, it's his birthday in Heaven,
Hip hip hip hip hip hip hip hooray,
Every single day is Randall's birthday.

(Cause only Heaven knows when it is!)

メタル・アーマー列伝